

THE
Psalm-Singer's Companion.

Containing,

A New INTRODUCTION,

With such Directions for SINGING, as is proper and
necessary for Learners :

AND,

The PSALMS of *DAVID* new Tun'd,
With such MUSICK, as will express the Words in
their proper Sense.

ALSO,

CHANTING-TUNES

FOR

*Te Deum, Jubilate Deo, Magnificat, Nunc
Dimittis, and Deus Misereatur.*

LIKEWISE,

NINE ANTHEMS and SIX HYMNS.

All being compos'd in Four Musical Parts, according
to the most authentic Rules.

The THIRD EDITION.

By URIAH DAVENPORT, TEACHER.

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Samuel Taylor's
Book

17.05

[Large decorative flourish]





TO THE
R E A D E R.



THE vast Number of Books now extant upon this Subject, had almost discouraged me from bringing the following Compositions to public View. But, as I have been a Teacher for many Years, I have by Experience found, that plain, easy, and familiar Lessons, such as are within the Reach and Attainment of every one (that hath a tuneable Voice) who is desirous of chanting forth the Praise of God, to be the best; and such are these I now offer to you, hoping it will be serviceable to all in general, and to my own Scholars in particular. If it prove so, I have gained my End.

It might be thought vain in me, as well as needless, to attempt here to answer every one's Objection to the present Method of Psalm-singing. Thus much I would beg leave to say, that I have the more discreet and learned Part of Mankind on my Side. That there should be a Method (that is) that God should be praised in a Song, I hope I need not tell any one who can read the Holy Scriptures; for

To the READER.

the Patriarchs, and Apostles also, and I think I may add our Blessed Lord himself, did the same.

But, that I may not trouble the Readers with a tedious prefatory Discourse to this humble Task, I recommend to you the Perusal of it. Make yourselves Masters of the Introduction first (which is as concise and plain as I could possibly frame it) and then you will be Masters also in the Performance of the following Lessons.

Let every Critic be tender in censuring this Performance; and let me advise him who studies and approves it, to use it reverently, decently, and with strict Regard to the Glory and Praise of God.

Let the Fervency of the Heart attend the Harmony of the Voice, in praising our great Creator here, that we may be the better prepared to join the Heavenly Choir, when it shall please God to call us.



THE INTRODUCTION.

The GAMUT, or SCALE of MUSICK.

	F	fa	Half Tone			
	E	la	Whole Tone			
	D	fol	Whole Tone			
	C	fa	Half Tone	Treble		
	B	mi	Whole Tone			
	A	la	Whole Tone			
Cliff	G	fol	Whole Tone			
	F	fa	Half Tone			
	E	la	Whole Tone			
	D	fol	Whole Tone	Contra		
Cliff	C	fa	Half Tone			
	B	mi	Whole Tone		Tenor	
	A	la	Whole Tone			
	G	fol	Whole Tone			
Cliff	F	fa	Half Tone			
	E	la	Whole Tone			Bass
	D	fol	Whole Tone			
	C	fa	Half Tone			
	B	mi	Whole Tone			
	A	la	Whole Tone			
	G	fol	Whole Tone			

Thus stands the Scale in ev'ry Part,
And must be learned off by Heart.

THIS Scale may be divided into three, four, or more Parts, each Part including five Lines; in which you have a Name for every Line and every Space, they being either a whole Tone or half Tone distant one from another; and, when your Notes are set on any of them, you must call them by the same Name that is given to that Line or Space.

Observe, that every eighth Letter, with its Degree of Sound, bears the same Name as was before, the Scale being founded on no more than seven Letters; for every Eighth is the same, either upwards or downwards.

This Scale must be learned perfectly by Heart, so that, having the Name of every Line and Space perfect in your Memory, you may readily call your Notes in any of them.

Observe, that all Notes which ascend above F, which is on the highest Line in the Scale, are called in Alt; and all Notes that descend below G, which is on the lowest Line in the Scale, are called double, as double F, double E, &c.

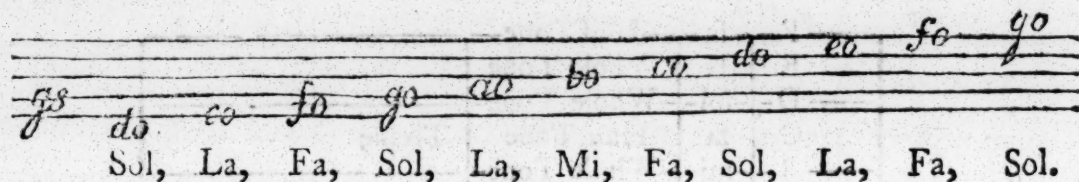
Observe

Observe also, that Sol, La, and Mi, rise by whole Tones, but Fa riseth but half a Tone either from Mi, or from La; so that, in rising or falling of eight Notes, they include but twelve half Notes, or Semitones.

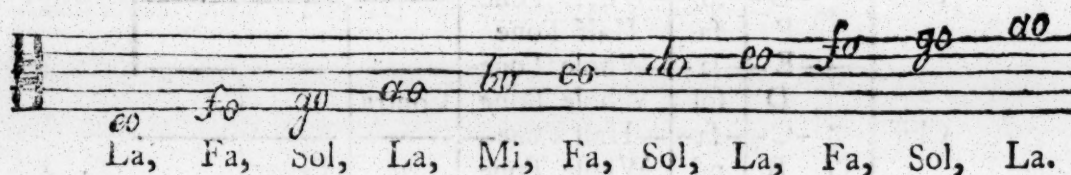
Thus I have set and explained the Scale in as plain a Form as I could, to render it more easy to be learned.

The Scale being divided into four Parts, each Part includeth five Lines, and stands thus:

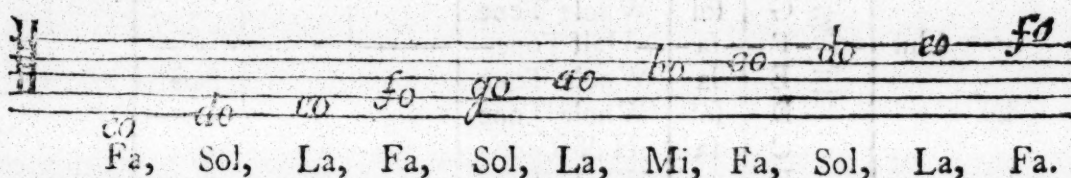
Treble.



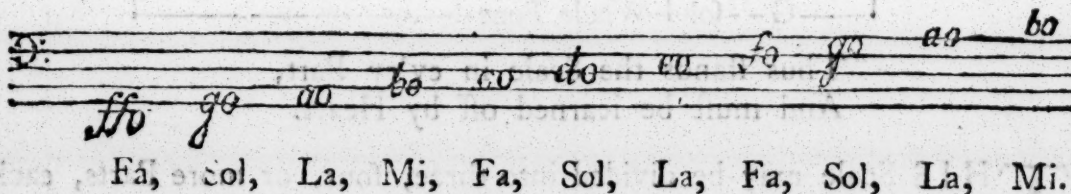
Contra.



Tenor.



Bass.



A Voice doth express a Sound best when it pronounceth some Word, or Syllable, with it; for this Cause, as also for Order and Distinction sake, six Syllables were used in former Times, viz. Ut, Re, Mi, Fa, Sol, La, and were joined with the seven Letters in their Scale. But four of these, taken in their Significancy, are necessary Assistants to the right Tuning of the Degrees of Sound; the other two, Ut and Re, are superfluous, and therefore laid aside by modern Teachers. We therefore make Use only of Mi, Fa, Sol, La, and apply them to the seven Letters which stand for the Degrees of Sound; in order to which, you must first find out where Mi is placed, which being known, the Places of the other three are known by Consequence; for Mi hath always twice Fa, Sol, La, above it, or twice La, Sol, Fa, below it, which bring you to Mi again, it being named but once in the seven Letters, and the other three twice over.

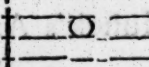
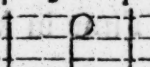
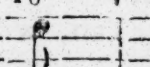
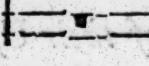
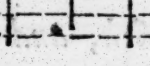
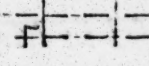
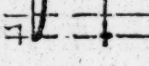
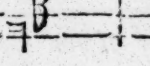
Upwards

The INTRODUCTION.

vii

Upwards. From Mi to Mi twice Fa, Sol, La :
Downwards. From Mi to Mi twice La, Sol, Fa.

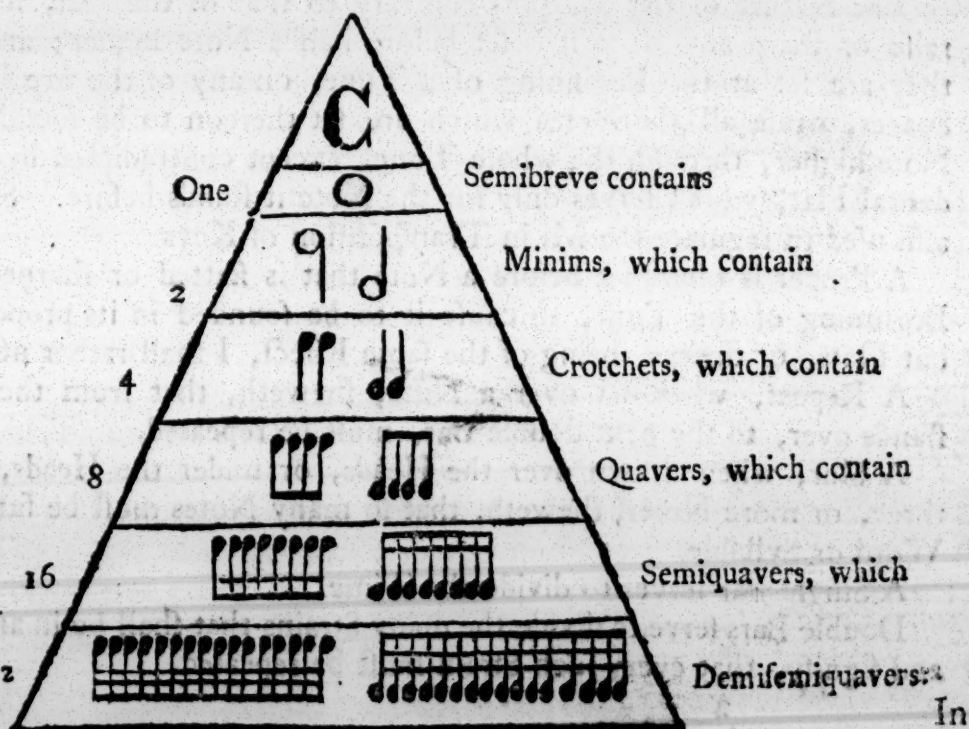
The Names and Measures of the Notes, and their Rests.

Proportion.	Semibreve.	Minim.	Crotchet.	Quaver.	Semiquaver.	Demisemig.
	1 Bar.	$\frac{1}{2}$.	$\frac{1}{4}$.	$\frac{1}{8}$.	$\frac{1}{16}$.	$\frac{1}{32}$.
Notes.						
Rests.						

THIS Scale comprehends the fix several Sorts of Notes used in Musick, with their Rests under them. The Semibreve, whose Length and Proportion of Time is as long as while one may leisurely say 1, 2, 3, 4, by the slow Motion of a large Chamber Clock, whose Pendulum beats Seconds (or by any other Pendulum of the like Proportion) it being the longest Note now in Use, though formerly it was the shortest. A Minim is but half the Length of a Semibreve, having a Tail to it. A Crotchet is but half the Length of a Minim, having a black Head. A Quaver is but half the Length of a Crotchet, having its Tail turned up. A Semiquaver is but half the Length of a Quaver, having its Tail turned up with a double Stroke. A Demisemiquaver is but half the Length of a Semiquaver, having its Tail turned up with a triple Stroke, which is the shortest Note now used in Musick.

The Semibreve is called the Measure-Note, and guideth all the rest to a true Measure of Time, and is called a whole Time. Rests are Notes of Silence, which signify that you must rest, or keep Silence, as long as you would be in sounding one of the respective Notes.

A Scale of the Notes, and their Proportions.



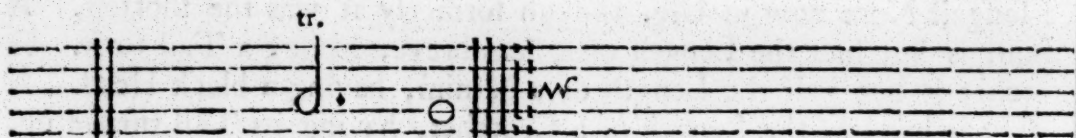
In this Scale you may see, that the Semibreve (which is the Measure-Note) includes all other shorter Notes to its Measure in Proportion; so that one Minim is but the $\frac{1}{2}$ of a Semibreve; one Crotchet but the $\frac{1}{4}$; one Quaver but the $\frac{1}{8}$; one Semiquaver but the $\frac{1}{16}$; one Demisemiquaver but the $\frac{1}{32}$ Part of a Semibreve.

Therefore, unless Notes, Time, and Rests, are perfect learn'd by Heart, None ever can, with Pleasure, scan true Time in Musick's Art.

Of other Characters used in Musick, and of their Use.



A Flat. A Sharp. A Proper. A Slur. A Repeat. A Direct. A Single Bar.



A Double Bar. A Shake. A Close.

THE true Use and Nature of the Flat is, to cause any Note which it is set before, that riseth a whole Tone, to rise but half a Tone; that is, to flat or sink it half a Tone lower than it was before; and when it is set on any of the five Lines, or Spaces, at the Beginning of a Tune, it causes all the Notes which are set on that same Line, or Space to be sounded half a Note lower, through the whole Tune, except contradicted by an accidental Sharp. Flats are also used to regulate the Measure in Transposition of Keys.

The Nature of the Sharp is contrary to that of the Flat, it being to raise or sharp any Note it is set before half a Note higher; and, when they are set at the Beginning of a Tune, on any of the five Lines, or Spaces, cause all the Notes which are set thereon to be sounded half a Note higher, through the whole Tune, except contradicted by an accidental Flat, which serves only for the Note it stands before. Sharps are also used to regulate the Measure in Transposition of Keys.

A Proper is often set before a Note that is flatted or sharped, at the Beginning of the Tune, to cause it to be sounded in its proper Place; but Flats, or Sharps, being of the same Effect, I shall rather use them.

A Repeat, when set over a Note, sheweth, that from the Note it stands over, to the next double Bar, must be repeated.

A Slur, when drawn over the Heads, or under the Heads, of two, three, or more Notes, sheweth, that so many Notes must be sung to one Word or Syllable.

A Single Bar serves to divide the Time.

Double Bars serve to divide the many Strains that shall be in any Tune, and signify, that every such Strain must be repeated.

A Shake, or Trillo, is commonly set over a Note that is to be shaken or graced.

A Clofe, or Concludo, is three, four, or more Bars together, always set after the last Note of a Piece of Musick, which signifies the Conclusion, or closing of all the Parts in a proper Key.

A Table of the several Moods which are commonly used in Psalmody, and how to beat Time in any of them.

Common-Time. 1. <i>Adagio, very slow.</i> 1, 2, 3, 4.	Common-Time. 2. <i>Largio, grave.</i> 1, 2, 3, 4.	Common-Time. 3. <i>Allegro, brisk.</i> 1, 2, 3, 4.
Tripla-Time. <i>Three to Two.</i> 1, 2, 3.	Tripla-Time. <i>Three to Four.</i> 1, 2, 3.	Tripla-Time. <i>Three to Eight.</i> 1, 2, 3.

THIS Part of Musick, called Time, is so necessary to be understood, that no Person can ever be able, without it, to sing as he ought to do; neither can his Musick yield any Delight to himself or others; for, if there be not an exact Agreement of Time in all the Parts, it causes the Musick to jarr and disagree; but, if rightly understood by all the Performers, it causes the Parts to move and agree one with another, according to the Design of the Composer.

There are several Sorts of Moods for Time, yet all are deduced from two, that is, Common-Time and Tripla-Time, which are measured by either an even or odd Number of Notes, as 4, or 3; not so many Notes in Number, but the Quantity of such like Notes, to be included in every Bar.

Common-Time is measured by even Numbers, as 2, 4, 8, &c. each Bar including such a Quantity of Notes as will amount to the Length of a Semibreve (which is the Measure Note, and guideth all the rest) it being called a whole Time, or the Time-Note. But, to give every Note its due Measure of Time, you must use a constant Motion of the Hand, or Foot, once down, and once up, in every Bar; which Motion is called Time and Measure, or beating of Time. Every Semibreve, or Bar, in the first, or Adagio Mood, is so long as while one may deliberately tell 1, 2, 3, 4, according to the slow Motion of the Pendulum of a Clock that beats Seconds; so you must beat your Hand, or Foot, down while you tell 1, 2, and take it up while you tell 3, 4, in every Bar; so your Hand, or Foot, is just as long down as up.

In

The INTRODUCTION.

In the second, or *Largio Mood*, your Beat must be half as quick again. And, in the third, or *Allegro Mood*, your Beat must be as quick again as it was in the first.

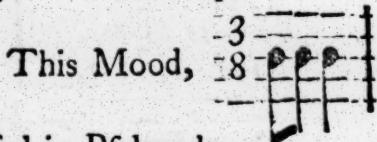
There is another Mood, sometimes used in *Psalmody*, marked thus, *Allegro Allegro*.



and called Two to Four, and is called Common-Time,

every Bar including two Crotchets, one to be beaten down, and the other up, and must be half as quick again as the third, or *Allegro Mood*.

Tripla-Time is measured by odd Numbers, as three Minims, three Crotchets, or three Quavers, in a Bar; this Bar must be divided into three equal Parts, and is measured by beating the Hand, or Foot, twice down and once up in every Bar; so your Hand, or Foot, is just as long again down as up.



This Mood, called Three to Eight, is but very seldom used in *Psalmody*.

There are yet nine more Moods, used in *Instrumental Musick*; six of them (to the best of my Judgment) ought to be called Moods for *Common-Time*, and three of them Moods for *Tripla-Time*; but some call them all *Tripla-Moods*.

The Reason why I suppose that six of them ought to be called Moods for *Common-Time*, is, because any Lesson in *Musick*, that hath any of those Moods set at the Beginning, every Bar ought to be divided into two equal Parts, one Half to be beaten with the Hand, or Foot, down, and the other Half up: In the other three the Bar must be divided into three Parts, two to be beaten down, and one up.

A Table of those nine Moods called Instrumental Moods.

Common-Time, Six in a Bar, Three down and Three up.



Tripla-Time, Nine in a Bar, Six down and Three up.



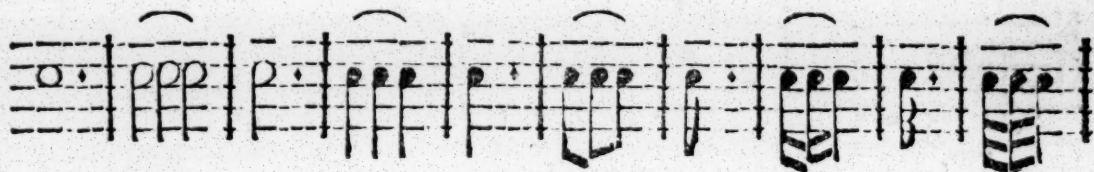
Common.

Common-Time, Twelve in a Bar, Six down and Six up.



The Prick of Perfection, or Point of Addition, is a little Dot, or Prick, set after any Note, which adds to the Sound of the Note it is set after, half as much again as it was before, in Length; so then one pricked Semibreve must be sounded as long as three Minims, one pricked Minim as three Crotchets, &c.

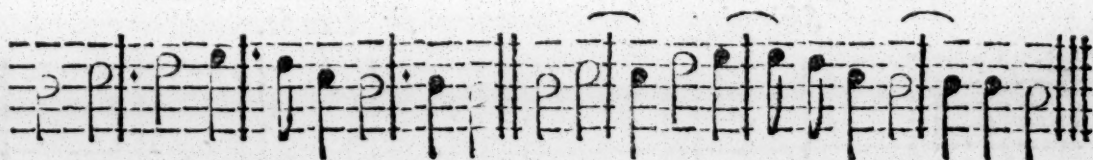
As in this Example.



Sometimes you will meet with a Prick in the Beginning of a Bar, which belongs to the Sound of the last Note of the foregoing Bar.

As for Example.

The same by Notes.



These are called Notes of Syncopation, or Driving of Notes. The Beat of the Time must be struck in the Middle of the Note, which is very difficult for Learners; the easiest Way to attain to Perfection in such like Notes, is to abate your Voice a little in the Middle of the Note, and sound it stronger again at the End; so, when you are perfect, you may sound it strong quite through.

Of the Tuning of the Voice.

THE first Thing to be observed is, to have your Voice as clear as possible, giving every Note a clear and distinct Sound, neither forcing the Sound through your Nose, nor blowing it through your Teeth, which is very offensive to a musical Ear, but let your Voice come smooth and clear from your Throat, speaking your Words smooth and proper, which is a Grace to the whole Performance.

The INTRODUCTION.

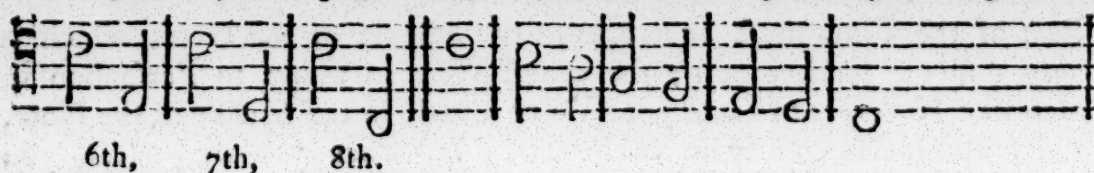
The eight Notes ascending and descending, in the natural sharp Key, with the true Proof of every Interval.



Fa, sol, la, fa, sol, la, mi, fa : fa, mi, la, sol, fa, la, sol, fa.

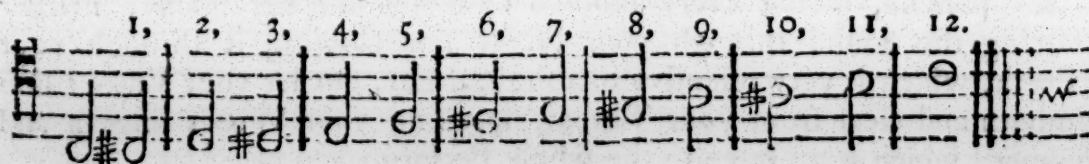


Skiping Notes moving by Leaps.



The Way to tune this Lesson true is, to observe the two half Notes, or Semitones, which are from La to Fa, and Mi to Fa, ascending, and from Fa to Mi, and Fa to La, descending; all the rest are whole Tones.

A Scale of all the half Notes, or Semitones, included in an Octave.



In this Scale you may see, that an Octave, or Eighth, may be divided into twelve equal Parts, which are called Semitones, or half Notes.

Of

Of several Graces used in Singing.

The Trillo, or plain Shake, is (in my Opinion) the principal and most charming Grace used in Singing; which is, to move or shake the Voice on one Note, or Syllable, the Distance of a whole Tone, as in this

Example.

First move your Voice slowly, then quicker by Degrees; and, by observing this Method, you may attain to the Perfection of it.

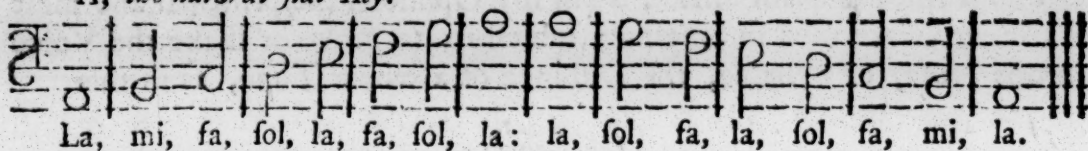
I do not mean, that you should always hold your Shake as long as it is set in this Example, but that you must shake your Voice as quick as possible the Length of the Note you are performing. This Shake may be used on all descending prick'd Notes, and always before a Close: Also on all descending sharped Notes, but none shorter than Crotchets.

There is another Grace used in Singing, called Transition, that is, to slur or break a Note, to sweeten the Roughness of a Leap.

*Plain Notes.**See this Example.**The Grace.*

Of the several Keys in Musick, and how to transpose any Tune out of either of the two natural Keys, by Flats, or Sharps, into any other Key.

THERE are but two natural primitive Keys in Musick, that is, C, the sharp and chearful Key, and A, the flat and melancholy Key. No Tune can be formed rightly and truly in any other Key but these two, except the Mi be transposed by either Flats or Sharps, which are set at the Beginning of the five Lines, which brings them to the same Effect as the two natural Keys.

*An Example of the two natural Keys.**A, the natural flat Key.*

La, mi, fa, fol, la, fa, fol, la: la, fol, fa, la, fol, fa, mi, la.

C, the natural sharp Key.

Fa, fol, la, fa, fol, la, mi, fa: fa, mi, la, fol, fa, la, fol, fa.

The first of these is called A, the natural flat Key, by Reason it hath the lesser Third, Sixth, and Seventh, above its Key, or Key-Note.

The second is called C, the natural sharp Key, because it hath the greater Third, Sixth, and Seventh, above its Key, or Key-Note, which is half a Note sharper than the flat Key in the very first Third. The lesser, or flat Third, includeth but three half Notes, or Semitones; and the greater, or sharp Third, includeth four half Notes, or Semitones; so that one may very well be called flat, and the other sharp.

The Key-Note is the last Note of the Bass, which contains the Air of the whole Tune. Any Tune depends as much on a proper Key, or a proper Sound given to that Key, as a Sermon does on a Text: It ends the Song as a Period at the End of a Sentence; the Bass being the Foundation of all the other Parts.

Of Transposition of Keys.

TO transpose signifies to remove from one Place to another. The first Thing to be considered is, that Mi is the Master-Note, which guideth all the rest both above and below; and also bringeth all other artificial Keys to the same Nature as the two natural Keys, Mi being always the next Note above the Key-Note in the flat Key, and the next Note below the Key-Note in the sharp Key.

Transposition is perfected by shifting or removing of the Mi out of his natural Place (which is in B) into any other Letter in the Scale artificially, either by Flats, or by Sharps.

If by Flats, you must first set a Flat upon B, which removes the Mi either a Fourth above, or a Fifth below; so that, by adding a Flat every Time on the Line, or Space, where Mi is placed (by one at a Time) it causeth it to shift every Time either a Fourth above, or a Fifth below.

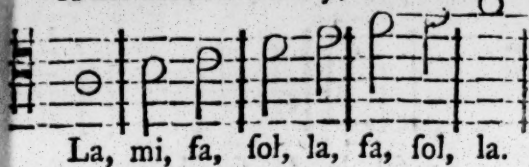
If by Sharps, it is quite contrary to that by Flats; for by Sharps it removes always into the Fifth above, or the Fourth below its former Place; also, Mi stands always in the same Line, or Space, with the Sharp last added.

Transposition was invented to bring every Composition as near as possible within the Compass of the five Lines, when the natural Keys cannot keep them within Bounds. Likewise to set a Tune so, that any Instrument be brought to such a Pitch as will best suit the Voices of the Performers.

How to transpose any Tune out of either of the two natural Keys, into any other Key, artificially, by Flats.

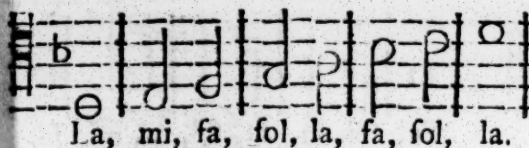
Examples of the flat Keys.

A the natural flat Key, Mi in B.



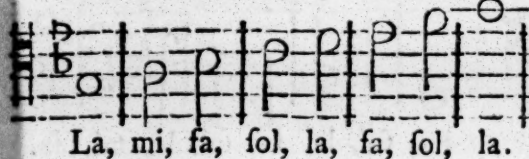
La, mi, fa, sol, la, fa, sol, la.

D made the flat Key, Mi in E.



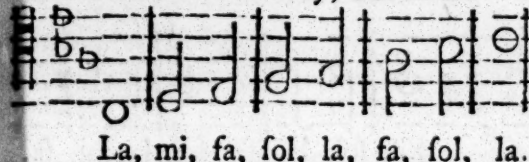
La, mi, fa, sol, la, fa, sol, la.

G made the flat Key, Mi in A.



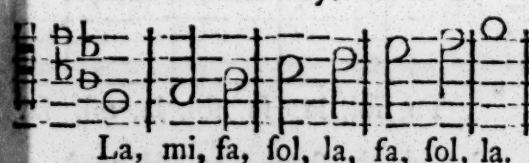
La, mi, fa, sol, la, fa, sol, la.

C made the flat Key, Mi in D.



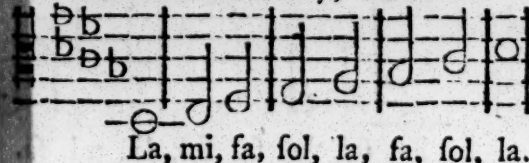
La, mi, fa, sol, la, fa, sol, la.

F made the flat Key, Mi in G.



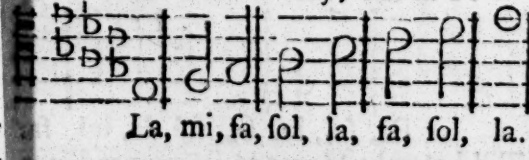
La, mi, fa, sol, la, fa, sol, la.

B made the flat Key, Mi in C.



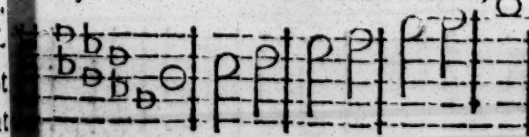
La, mi, fa, sol, la, fa, sol, la.

E made the flat Key, Mi in F.



La, mi, fa, sol, la, fa, sol, la.

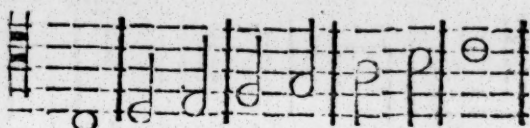
By Flats the Mi is driven round,



La, mi, fa, sol, la, fa, sol, la.

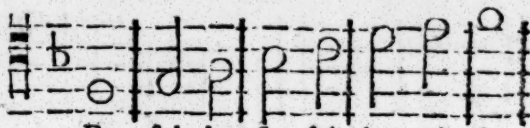
Examples of the sharp Keys.

C the natural sharp Key, Mi in B.



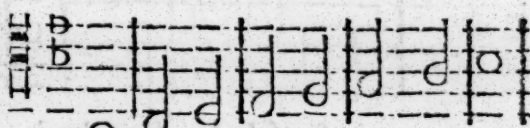
Fa, sol, la, fa, sol, la, mi, fa.

F made the sharp Key, Mi in E.



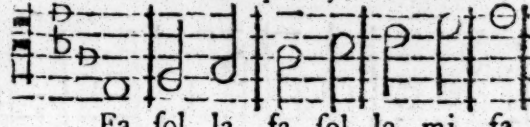
Fa, sol, la, fa, sol, la, mi, fa.

B made the sharp Key, Mi in A.



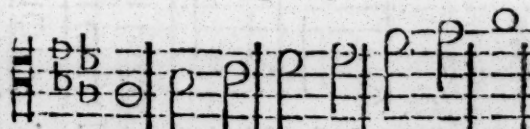
Fa, sol, la, fa, sol, la, mi, fa.

E made the sharp Key, Mi in D.



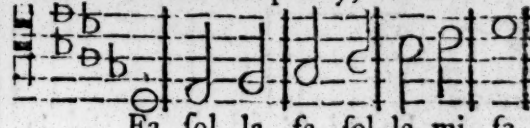
Fa, sol, la, fa, sol, la, mi, fa.

A made the sharp Key, Mi in G.



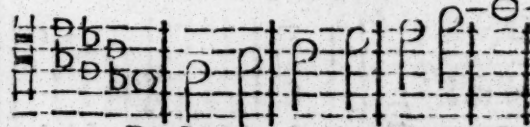
Fa, sol, la, fa, sol, la, mi, fa.

D made the sharp Key, mi in C.



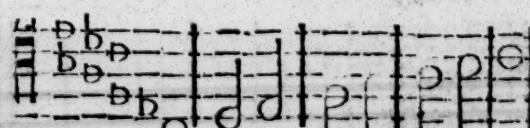
Fa, sol, la, fa, sol, la, mi, fa.

G made the sharp Key, Mi in F.



Fa, sol, la, fa, sol, la, mi, fa.

Till forc'd in B to stand his Ground.



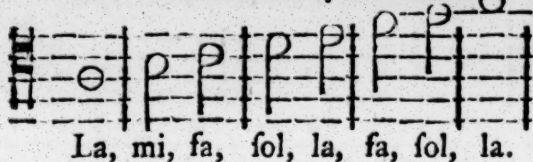
Fa, sol, la, fa, sol, la, mi, fa.

How

How to transpose any Tune out of either of the two natural Keys, into any other Key, artificially, by Sharps.

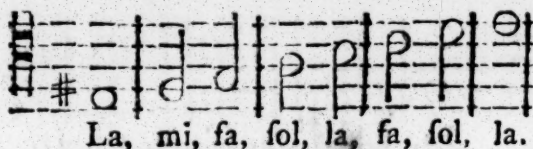
Examples of the flat Keys.

A the natural flat Key, Mi in B.



La, mi, fa, sol, la, fa, sol, la.

E made the flat Key, Mi in F.



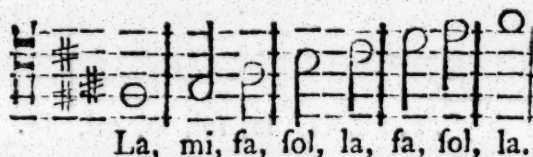
La, mi, fa, sol, la, fa, sol, la.

B made the flat Key, Mi in C.



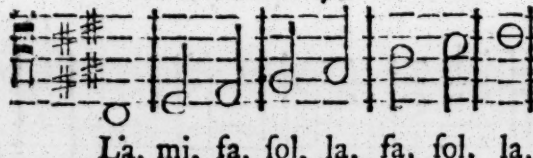
La, mi, fa, sol, la, fa, sol, la.

F made the flat Key, Mi in G.



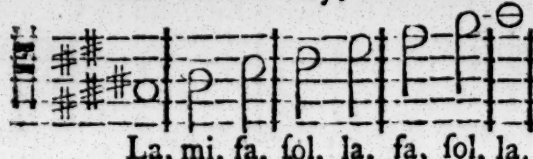
La, mi, fa, sol, la, fa, sol, la.

C made the flat Key, Mi in D.



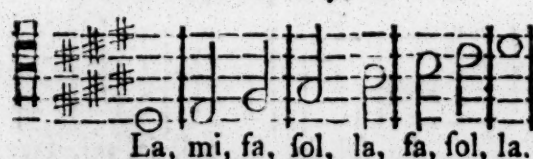
La, mi, fa, sol, la, fa, sol, la.

G made the flat Key, Mi in A.



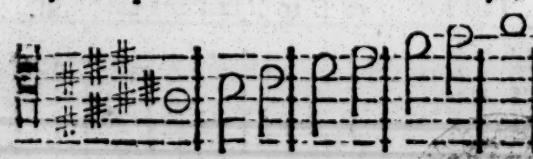
La, mi, fa, sol, la, fa, sol, la.

D made the flat Key, M in E.



La, mi, fa, sol, la, fa, sol, la.

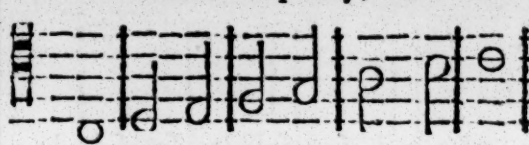
By Sharps the Mi's led thro' the Keys,



La, mi, fa, sol, la, fa, sol, la.

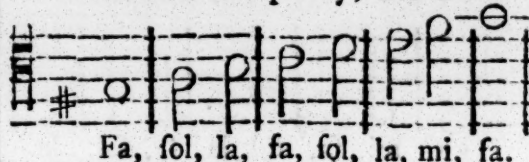
Examples of the sharp Keys.

C the natural sharp Key, Mi in B.



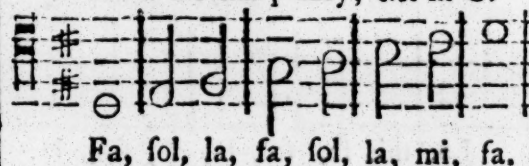
Fa, sol, la, fa, sol, la, mi, fa.

G made the sharp Key, Mi in F.



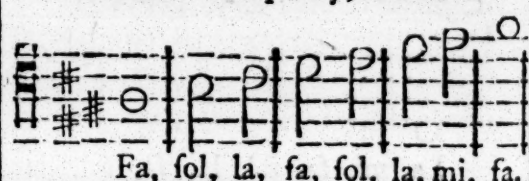
Fa, sol, la, fa, sol, la, mi, fa.

D made the sharp Key, Mi in C.



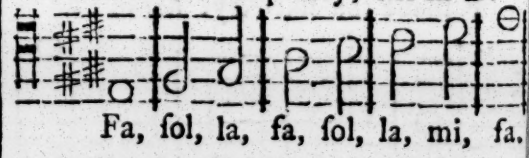
Fa, sol, la, fa, sol, la, mi, fa.

A made the sharp Key, Mi in G.



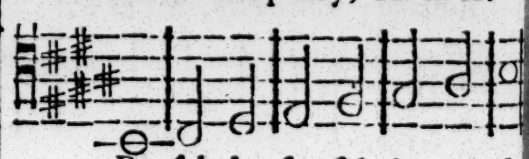
Fa, sol, la, fa, sol, la, mi, fa.

E made the sharp Key, Mi in D.



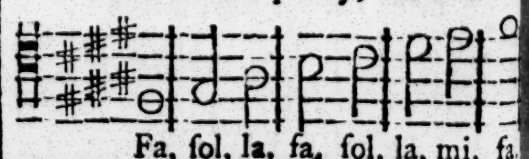
Fa, sol, la, fa, sol, la, mi, fa.

B made the sharp Key, Mi in A.



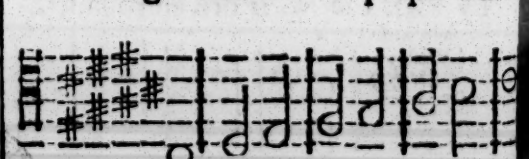
Fa, sol, la, fa, sol, la, mi, fa.

F made the sharp Key, Mi in E.



Fa, sol, la, fa, sol, la, mi, fa.

Till brought Home to its proper Place



Fa, sol, la, fa, sol, la, mi, fa.

A More

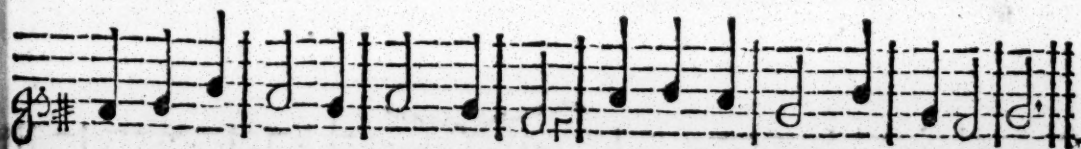
H Y M N S.

[1]

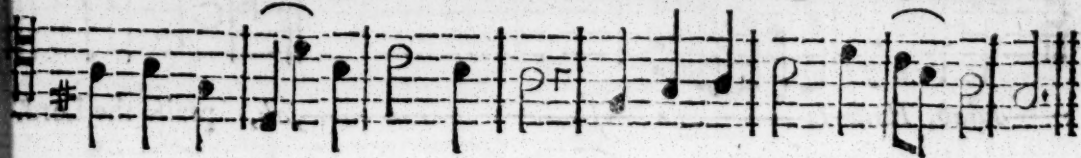
A Morning H Y M N.



O come, let us with one accord, lift up our voice and praise the Lord :



Let us this morning bless his name, and laud and mag--ni--fy the same.



- 2 Let universal nature raise, a chearful voice to give him praise :
Let all the world his glory sing, who is their Saviour, God, and King.
- 3 For by his word the heav'ns were made, the earth's foundation also laid :
All things were done at his command, which through all ages firmly stand.
- 4 Therefore let heav'n and earth agree, to sound his praise in unity :
And let us here with one accord, sing Hallelujah, praise the Lord.

B

Continued.

Continued.

Handwritten musical notation on a single staff with a key signature of one sharp (F#). The notation includes various note values, rests, and a fermata over a measure.

Halle--lujab, Halle--lujab, Halle—lu--—jab, Halle--lujab, Halle--

A single staff of handwritten musical notation. The staff begins with a treble clef and a key signature of one sharp (F#). The notation includes several measures with notes, rests, and accidentals. The notes are written in a cursive, handwritten style. The staff ends with a double bar line and repeat dots.

Halle—lu—————jah,

Handwritten musical notation for the first staff of 'The Rose Tree'. The staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with a final measure containing a whole note and a double bar line. The notation is written in a cursive, handwritten style.

—*lujab, Halle-lu*—————*jab,* praise the Lord.

[illegible]

Halle—lu—jab.

V E N



VENI CREATOR.



Come, Ho—ly Ghost, e—ter—nal God, pro—ceed—ing from a—bove:



Come, Ho—ly Ghost, e—ter—nal God, pro—ceed—ing from a—bove:



Both from the Fa—ther and the Son, the God of peace and love.



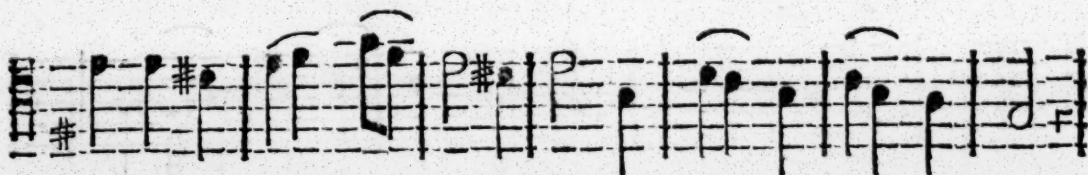
Both from the Fa—ther and the Son, the God of peace and love.



Continued:



Vi--fit our minds, and in--to us, thy heav'n-ly grace in--spire;



Vi--fit our minds, and in--to us, thy heav'n-ly grace in--spire:



that in all truth and god--li--ness, we may have true de--fire,



that in all truth and god--li--ness, we may have true de--fire.

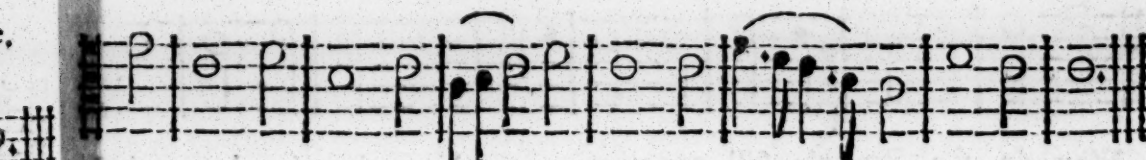
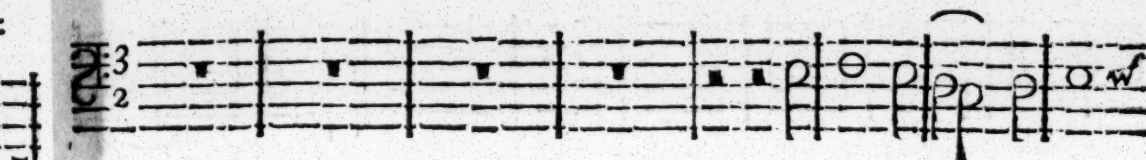


P S A L M

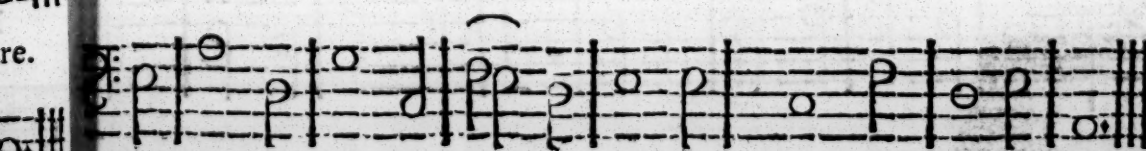
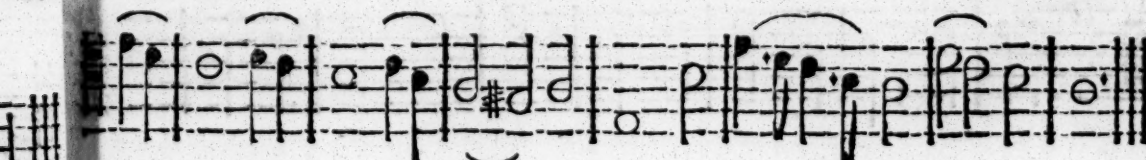
PSALM I.



The man is blest that hath not lent, to wicked men his ear :

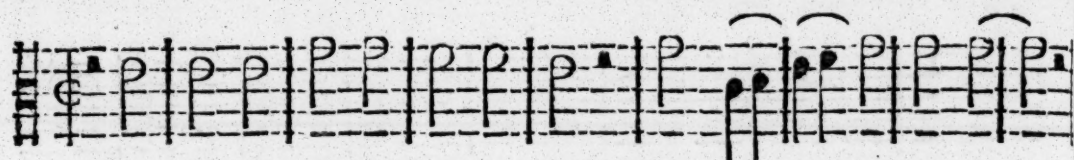


Nor led his life as fin--ners do, nor fat in scorners chair.

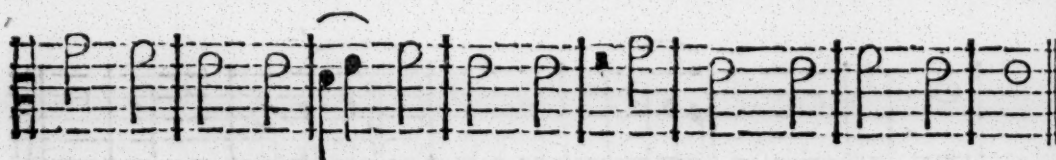
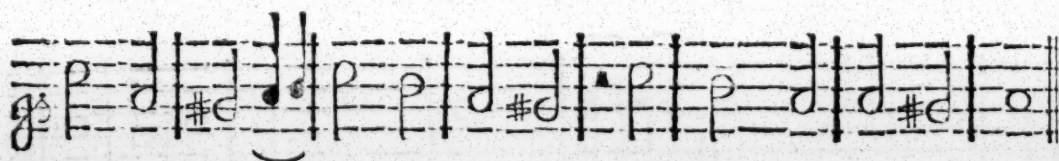
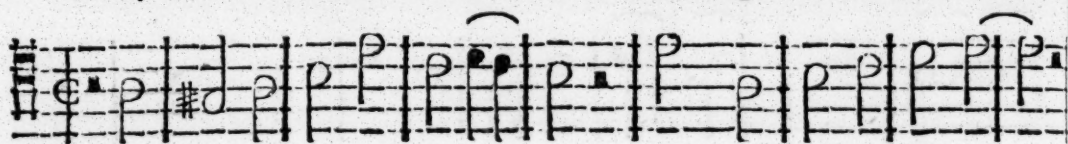


PSALM

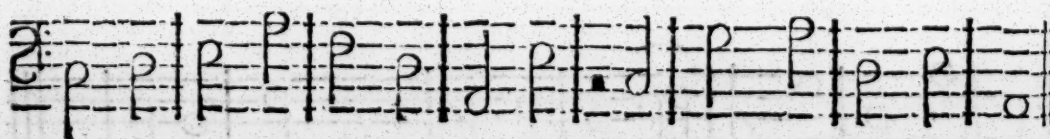
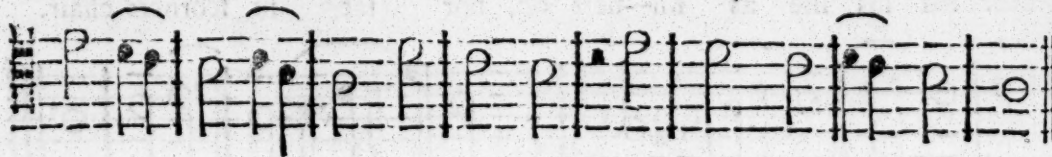
P S A L M II.



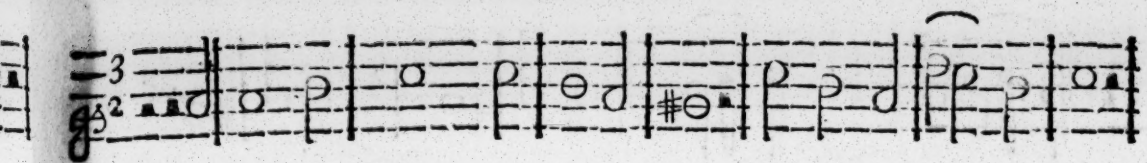
Why did the Gentiles tumults raise? What rage was in their brain?



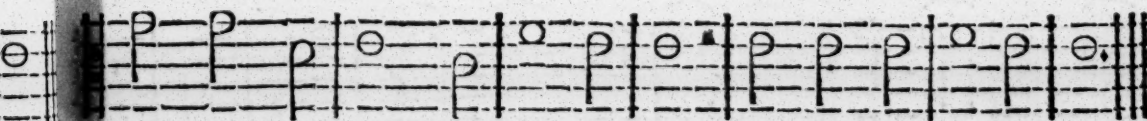
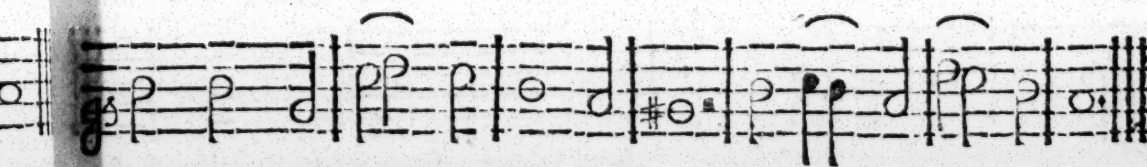
Why do the Peo-ple still con-trive, a thing that is but vain?



PSALM III, or IV.



O Lord, how are my foes increas'd, who vex me more and more?



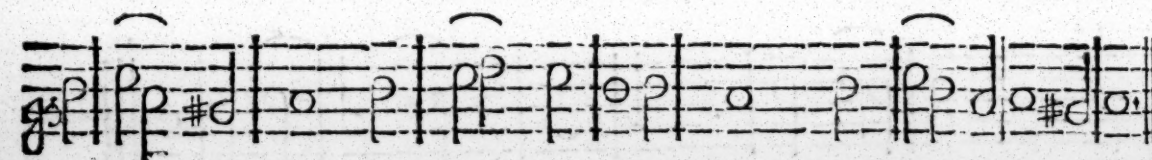
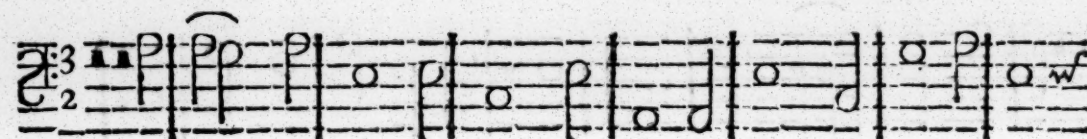
They break my heart, when as they say, God can him not re-store.



PSALM V, or VI.



In-cline thine ears, O Lord, and let my words have free ac-cess :

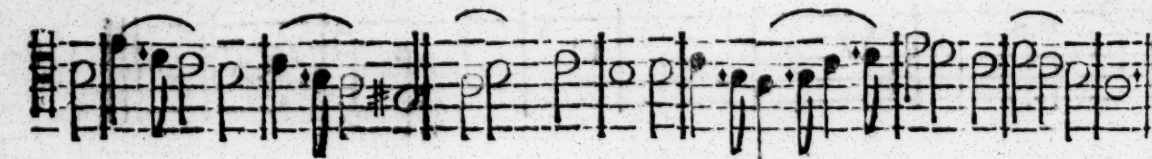


from whom, from whom I seek redress.



To thee, who art my God and king,

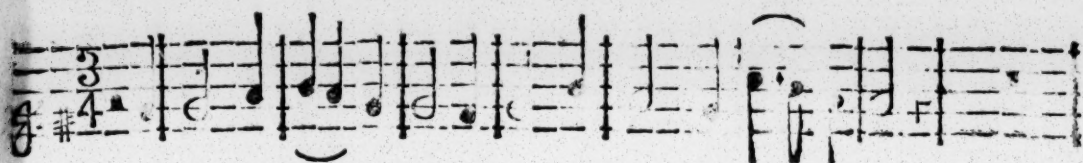
I seek redress.



from who-----m I seek redress



PSALM

P S A L M IX, *Second Part.*

Sing psalms there-fore un---to the Lord, who dwells on Si—on hill: A--mong the



his no-ble acts and will,

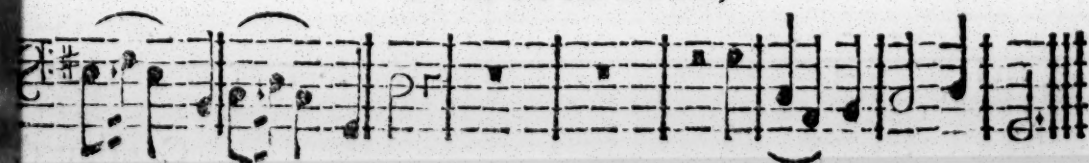


peo—ple all de--clare,

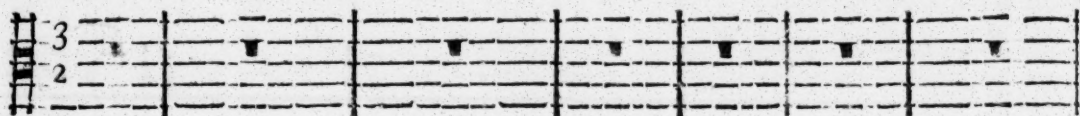
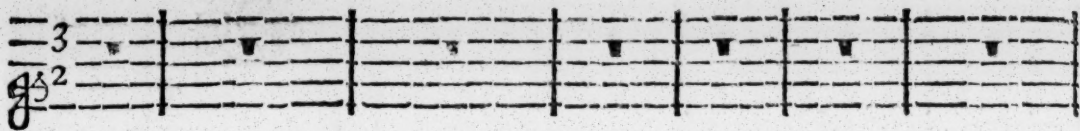
his no-ble acts and will.



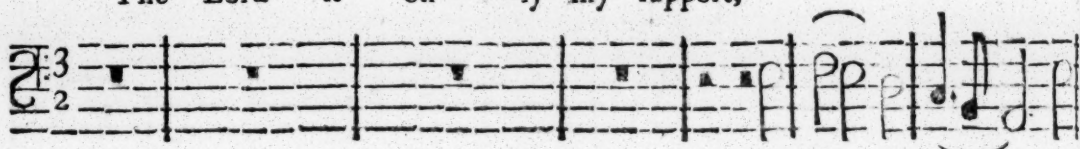
his no-ble acts and will,



P S A L M XXIII.



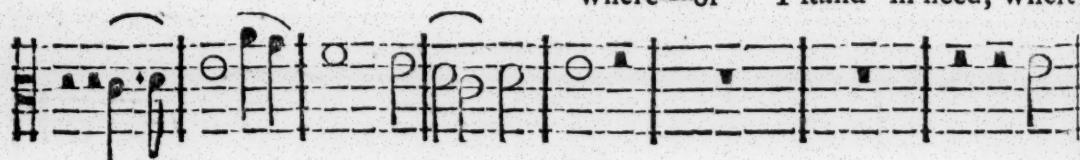
The Lord is on—ly my support,



and he that doth me



where—of I stand in need, where

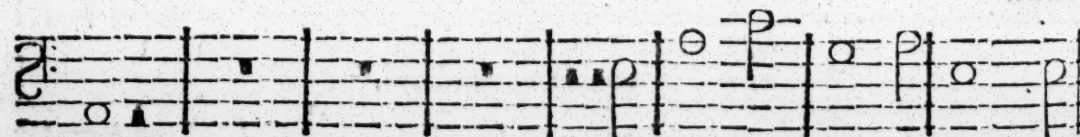


How can I then lack a--ny thing,

where—



where—



feed :

where-of I stand in need, where—

Continued.

Continued.

of, where of I stand in need.

of, where of

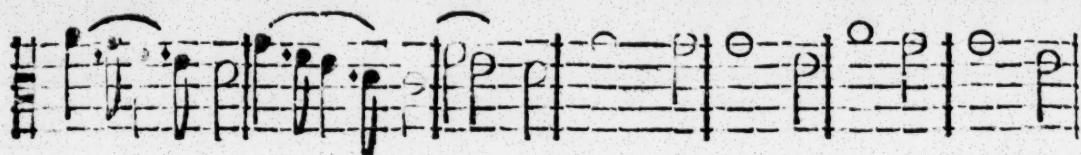
PSALM XXV.

now

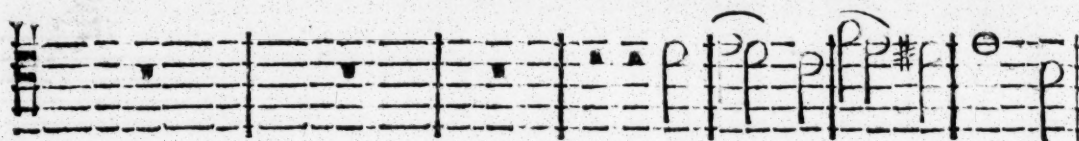
my God and guide most just;

I lift my heart to thee,

Continued.



suf—fer me to take no shame, for in thee do I trust, for

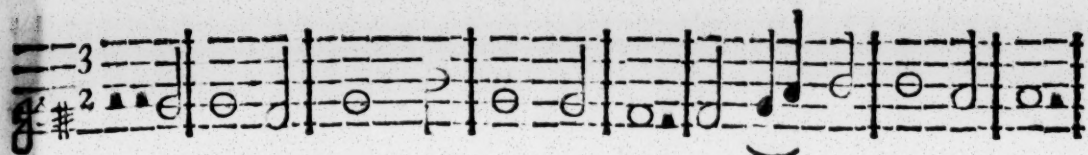


in thee do I trust.

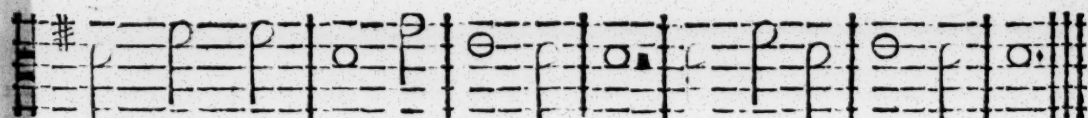
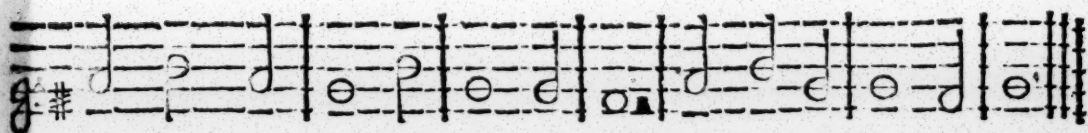


P S A L M

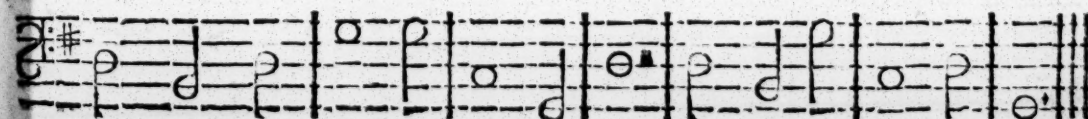
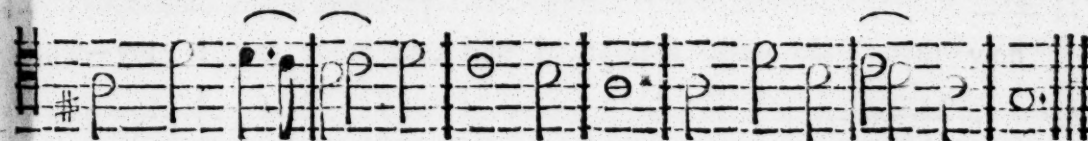
P S A L M XXX.



All laud and praise with heart and voice, O Lord, I give to thee:



which didst not make my foes re-joice, but hast ex—alt—ed me.



P S A L M

P S A L M XXXII, *Verse 8.*

Come hi—ther, and I will thee teach, how thou shalt



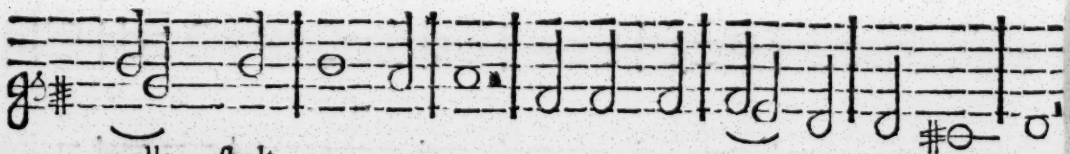
Come hi—ther, an—d I will thee teach,



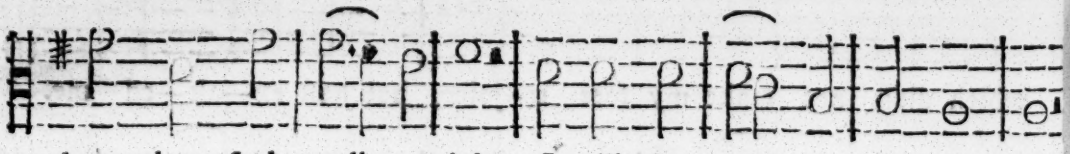
Come hi—ther, an—d I will thee teach,



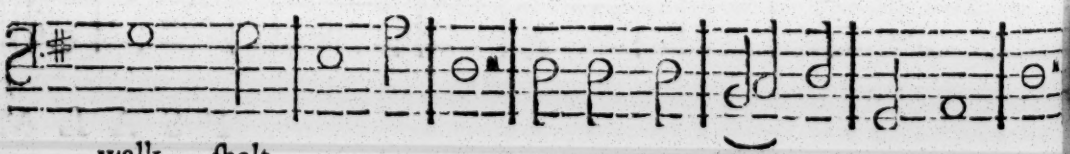
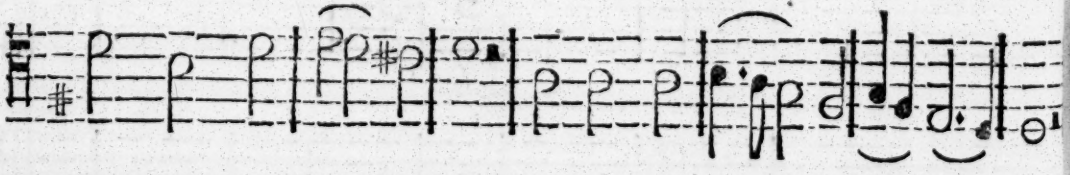
Come hi—ther, and how thou shalt



walk, shalt



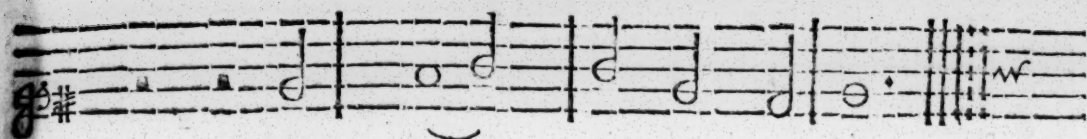
how thou shalt walk a-right: I will thee guide as I my—self,



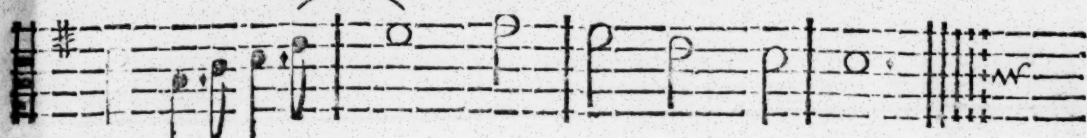
walk, shalt

Continued

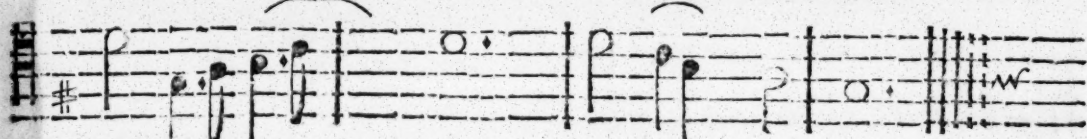
Continued.



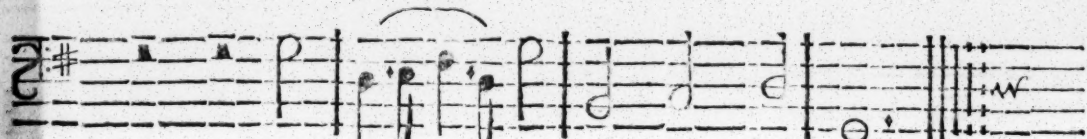
have learn'd



have learn—'d by proof and fight.



have learn—'d



have learn'd

P S A L M XXXIII.



it is a seem—ly fight :



Ye righteous i—in the Lord rejoice,



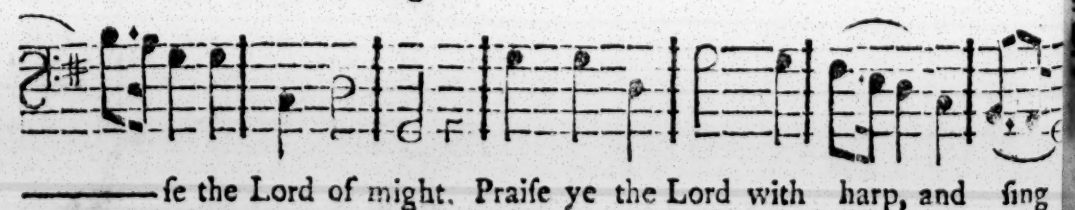
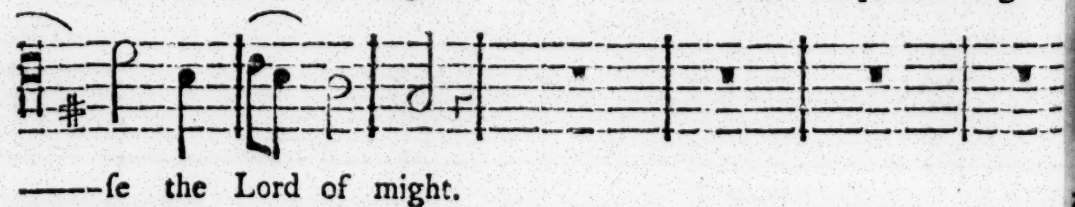
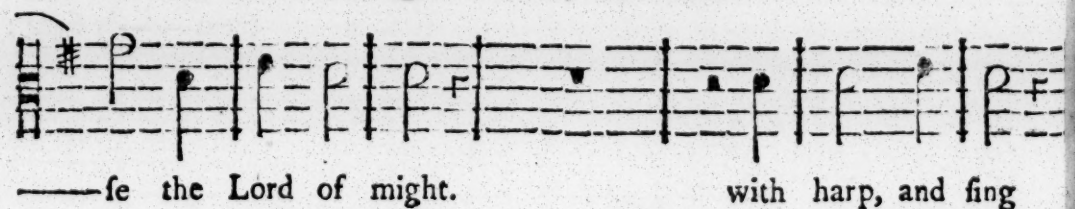
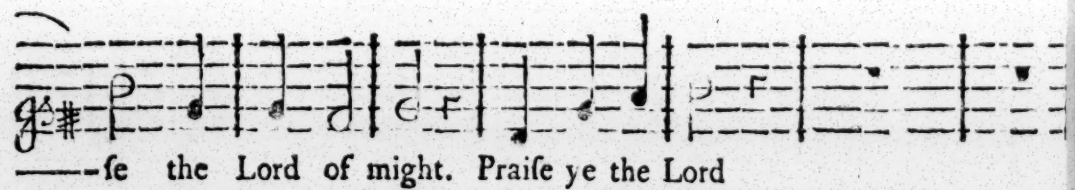
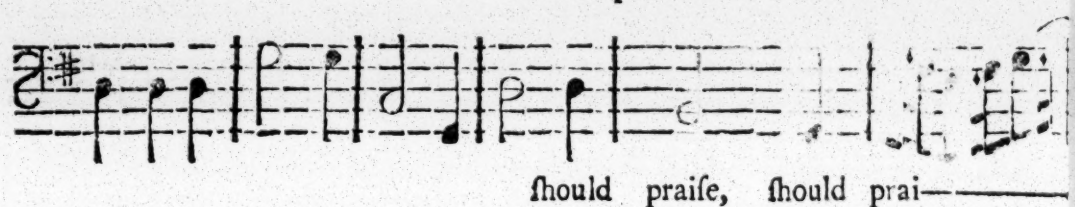
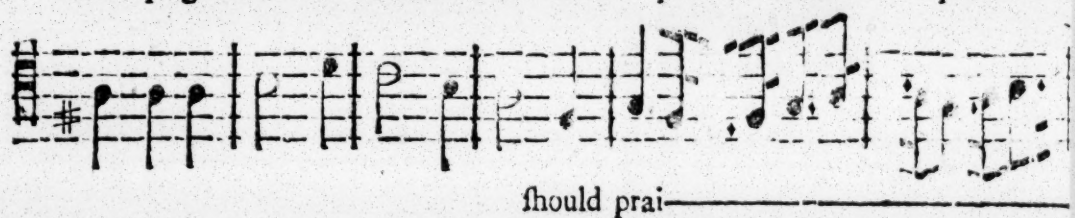
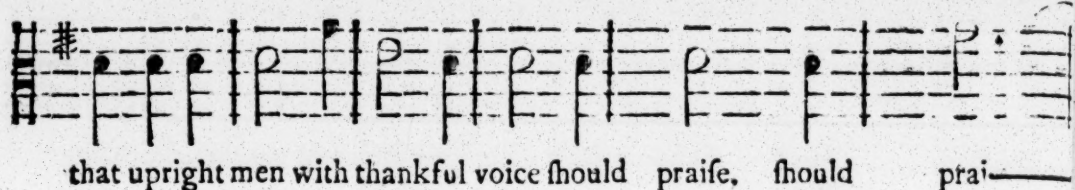
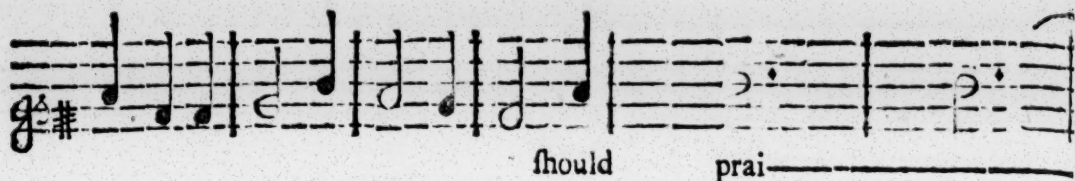
Ye righteous i—in the Lord rejoice,



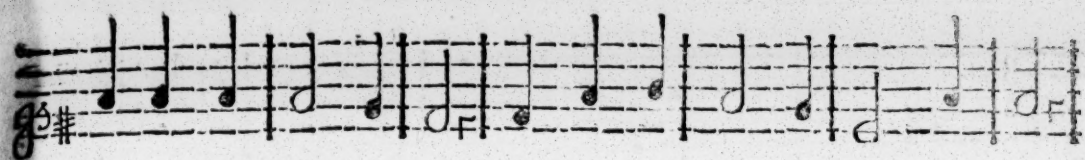
it is a seem—ly fight :

Continued.

Continued.



Continued.



to him with psal—te—ry ; with ten-string'd in—stru—ments found-ing,



praise ye the Lord most high.

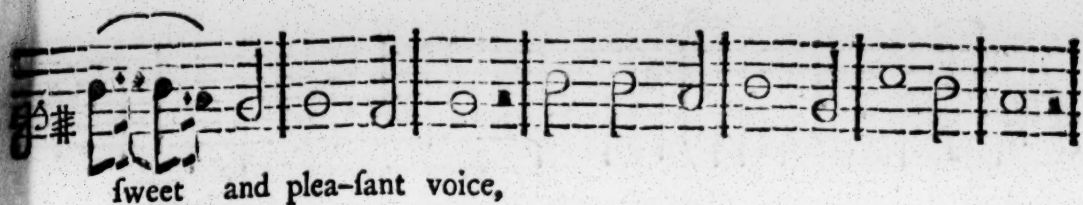


D

PSALM

P S A L M XLVII, *Verses 1, 2, 5, and 6.*

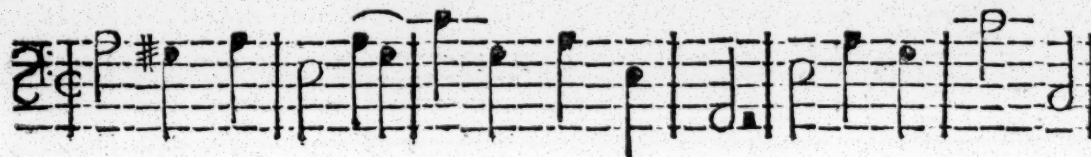
Continued.



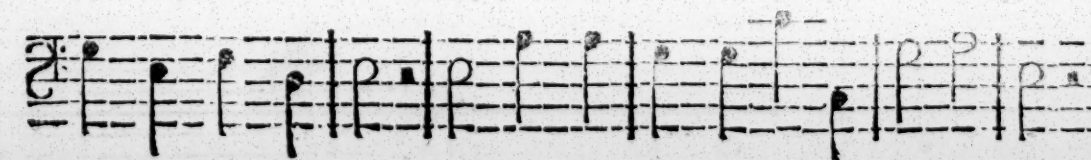
P S A L M L.



The migh-ty God th'e--ter-nal hath thus spoke, and all the world he



will call and pro-voke; e'en from the east, and so forth to the west;



Continued.

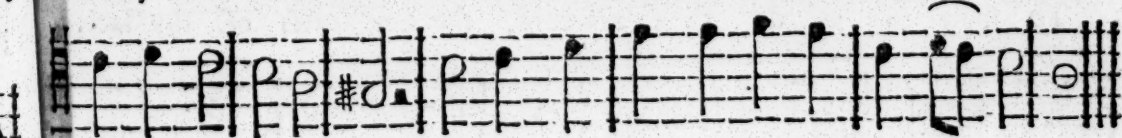
Continued.



Out of Si--on, which place he lik-eth best, God will ap-pear in

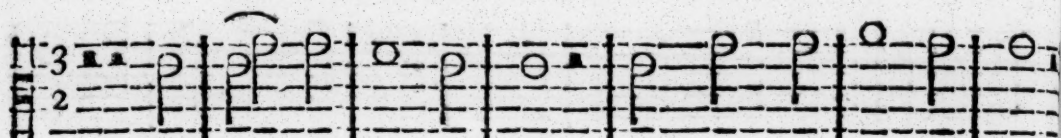


beauty most excel-lent ; our God will come, be-fore that long time be spent.

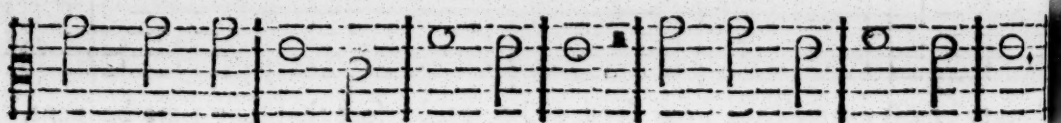
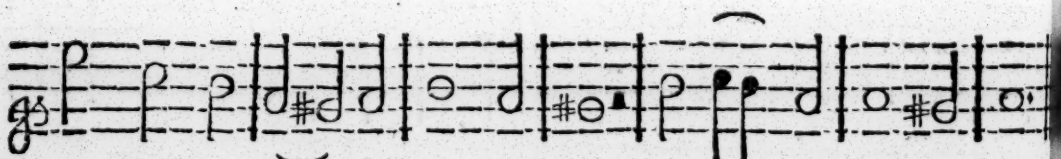
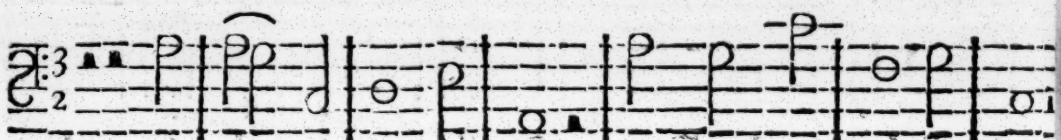


PSALM

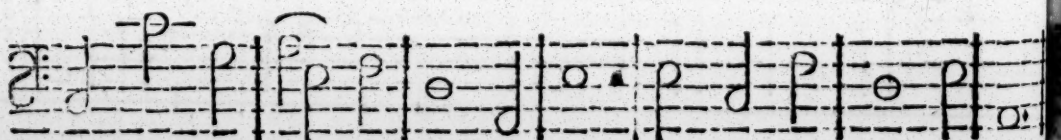
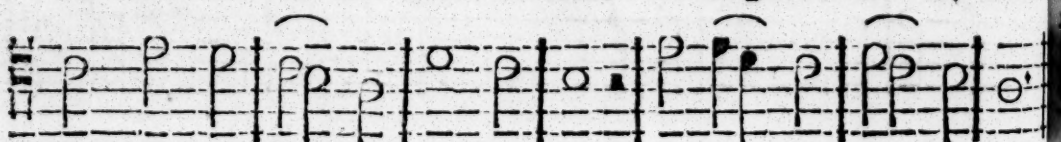
P S A L M LXVII.



Have mer-cy on us, Lord, and grant to us thy grace:



To shew to us do thou ac-cord, the brightness of thy face.



P S A L M LXVI.



Ye men on earth in God rejoice, with praise set forth his name :



Ye men on earth in God rejoice, with praise set forth his name :

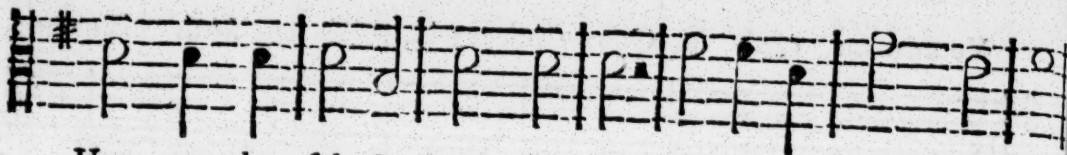
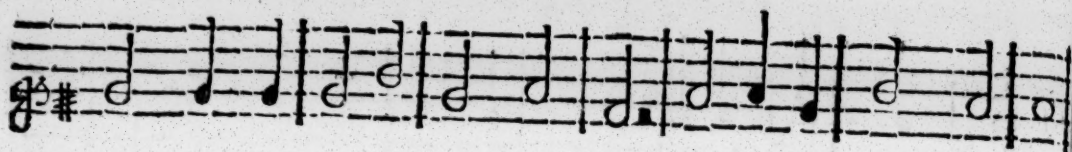


Ex-tol his might with heart and voice, give glo-ry to the same.

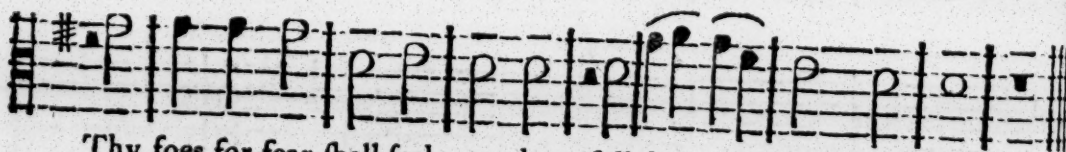
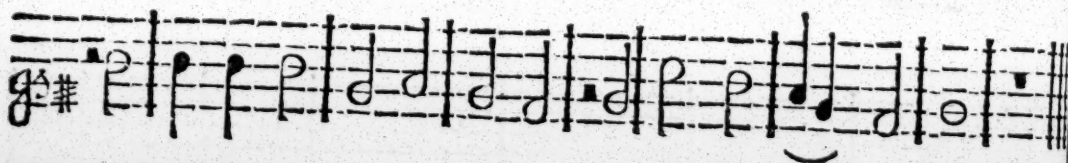
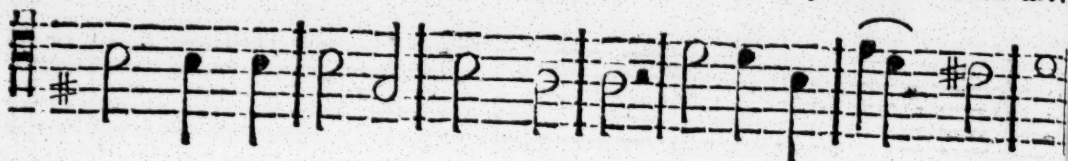


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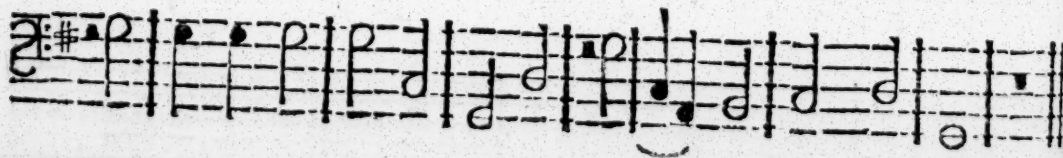
Continued:



How won-der-ful, O Lord, say ye, in all thy works thou art:



Thy foes for fear shall seek to thee, full fore a—gainst their heart.



P S A L M

PSALM XCII.



It is a thing both goo-----d and meet,



to praise the high-ef—



to

And to thy name, O thou most high, to



t Lord :



to

E

Continued.

Continued.



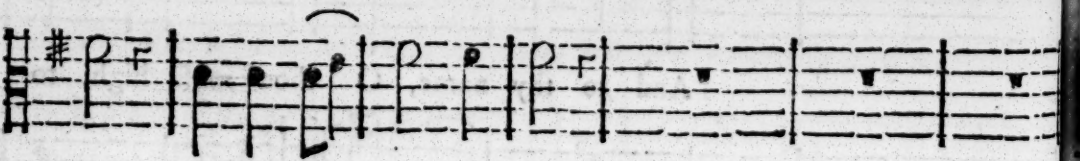
sing, to sing



fin—g with one accord. To shew the kindness of the



sing, to sing

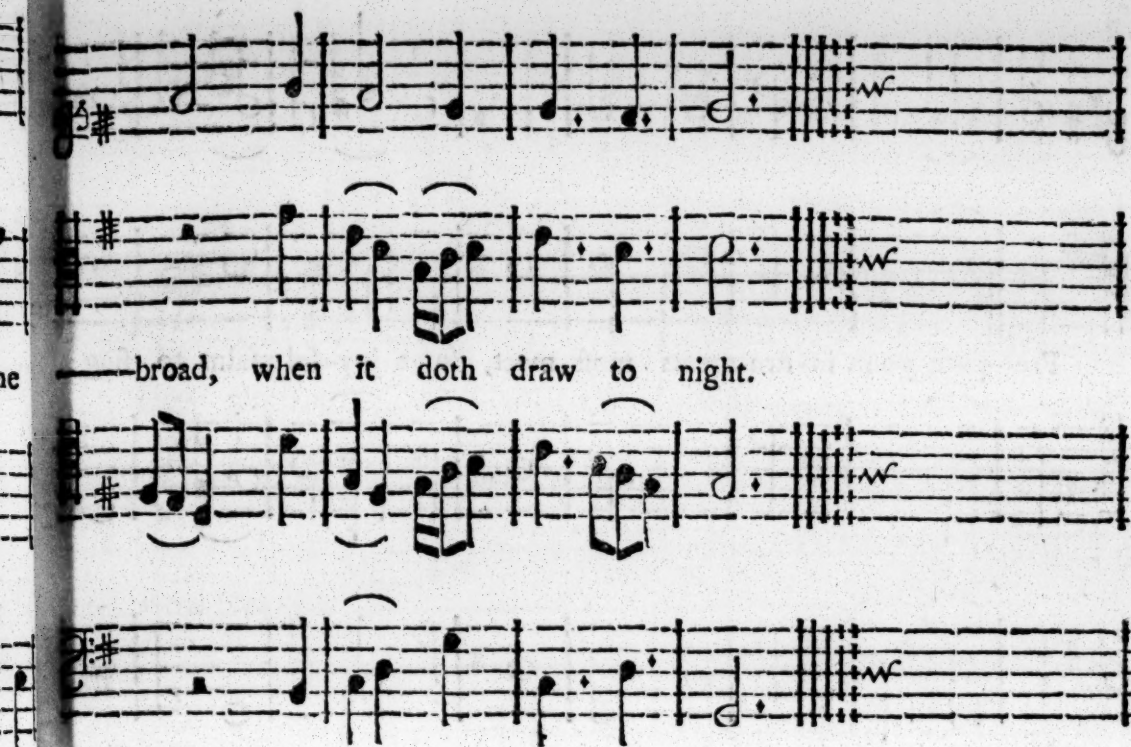


Lord, be-fore the Day be light: And to de-clare his truth a-



Continued

Continued:



—broad, when it doth draw to night.

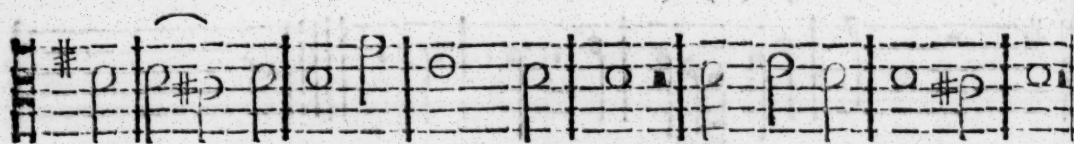
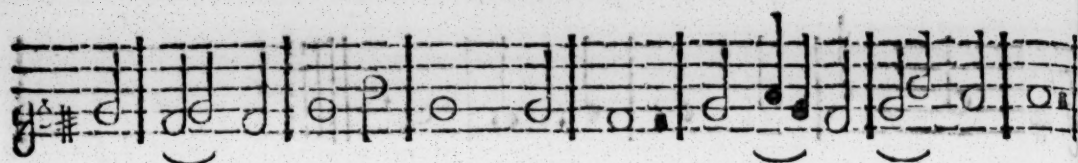
P S A L M LXXXI.



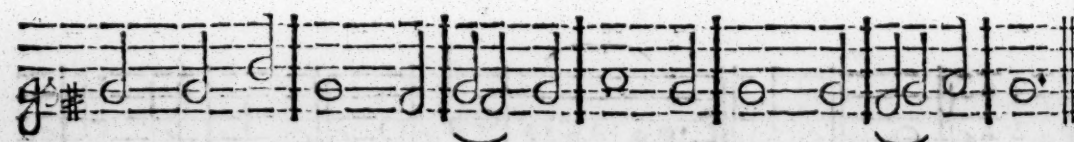
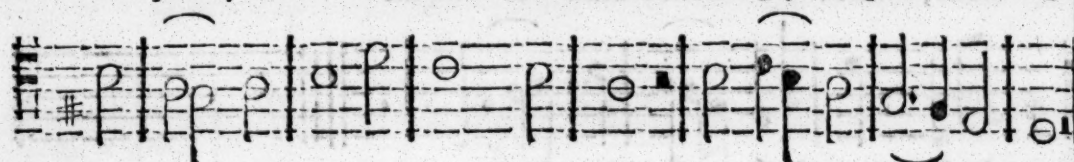
Be light and glad in G ——— d rejoice, who is our strength and stay:

Be joy—ful and lift u ——— p your voice, to Jacob's God alway.

Continued.



Pre--pare your in--stru--ments most meet, some joy--ful psalm to sing:



Strike up with harp and lute so sweet, on ev'—ry pleasant string.



P S A L M

PSALM LXXXIV.



How pleasant is



How pleasant i——s thy dwelling-place, O Lor——d of



How plea-fant i——s



How pleasant is



How plea-fant,



Hofst, to me? The ta-ber—na-cles of thy grace, How



How plea-fant,

Continued.

Continued.

plea—fant, how plea—fant, Lord, they be? *bx*

P S A L M XCVI.



Sing ye with prai—se un-to the Lord, ne—w fon—

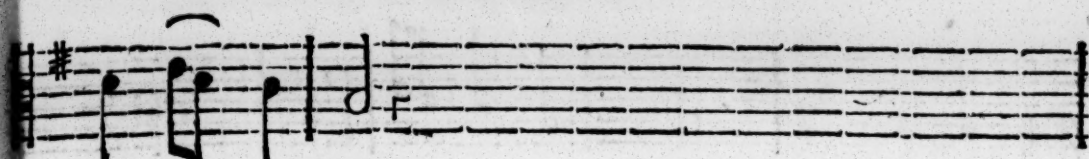


Sing un-to hi—m with one accord, al—l pe—o

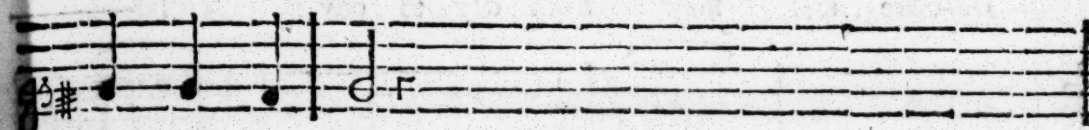


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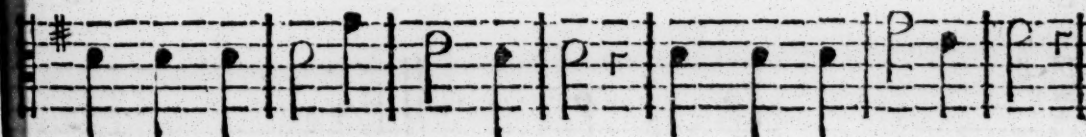
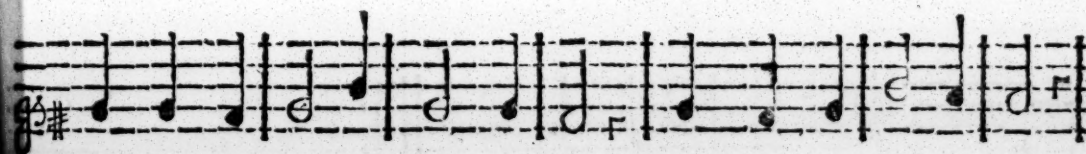
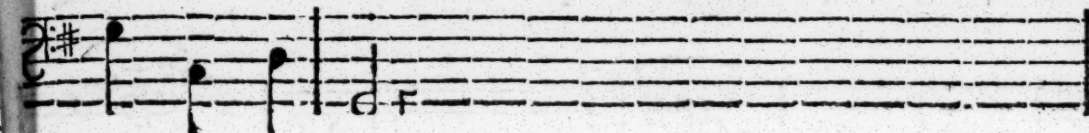
Continued.



with joy and mirth :



—ple on the earth :



Yea, sing un—to the Lord al-ways, praise ye his ho-ly name :



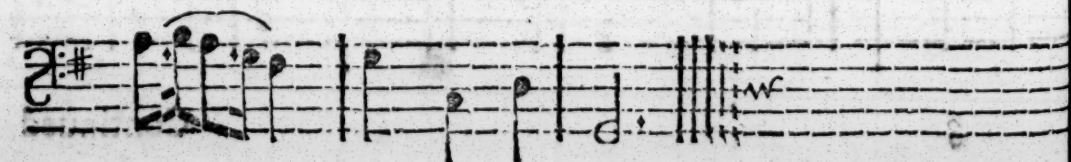
Continued.



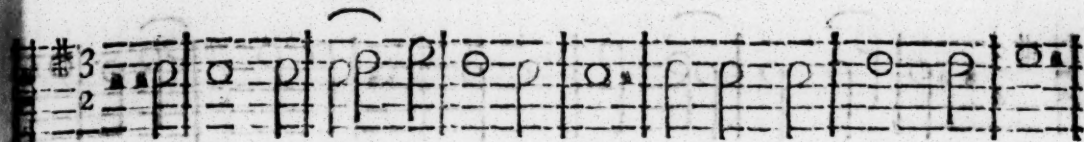
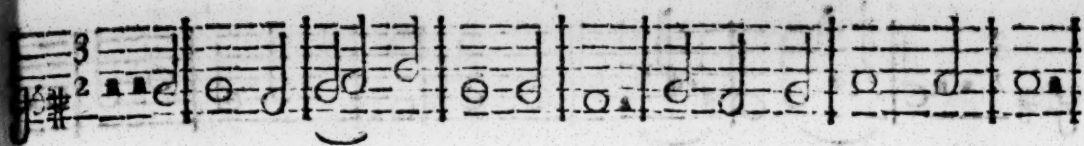
De-clare and shew from day to day, fal—



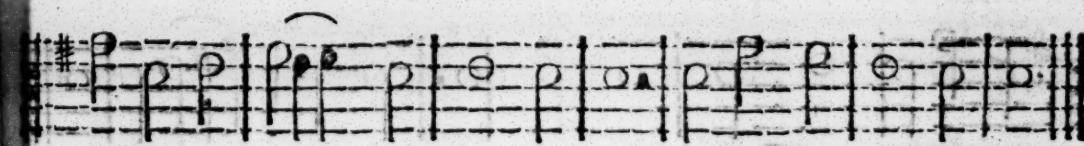
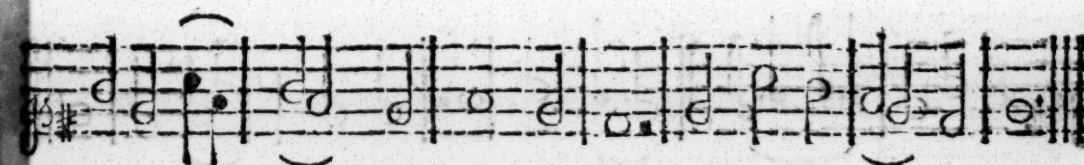
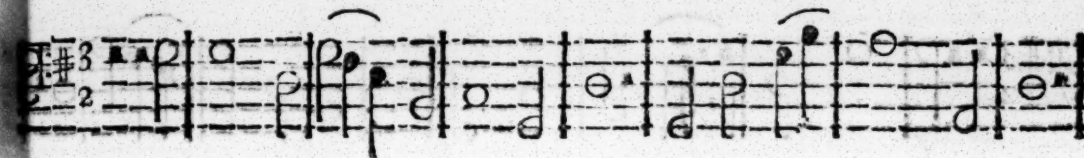
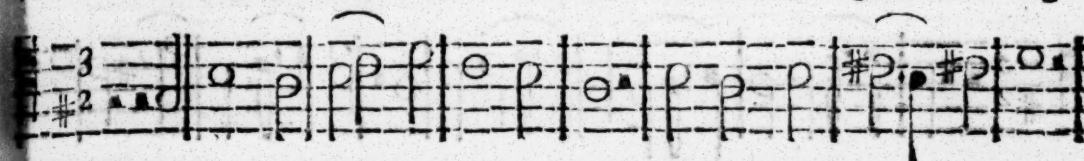
—va—tion by the same.



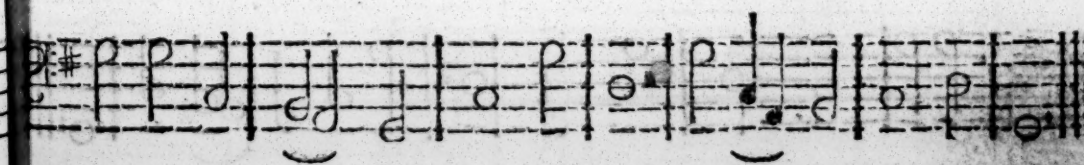
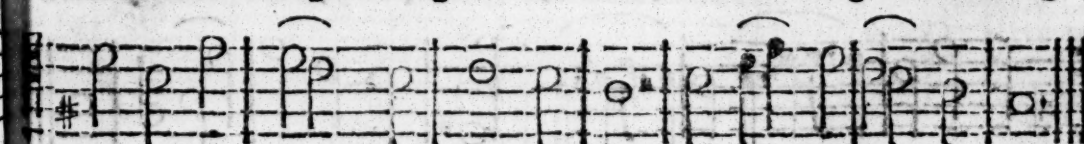
PSALM XCVIII.



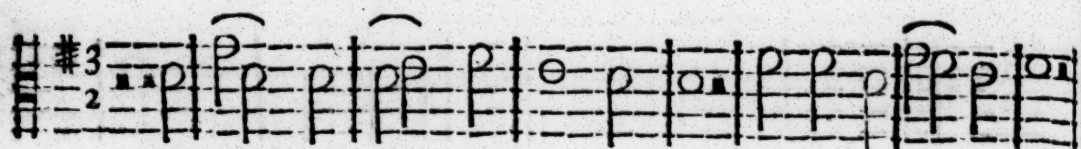
O sing ye now un-to the Lord, a new and plea-sant song:



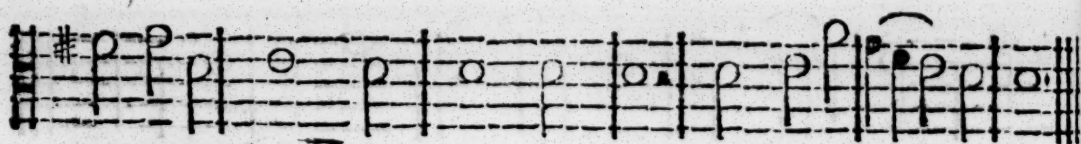
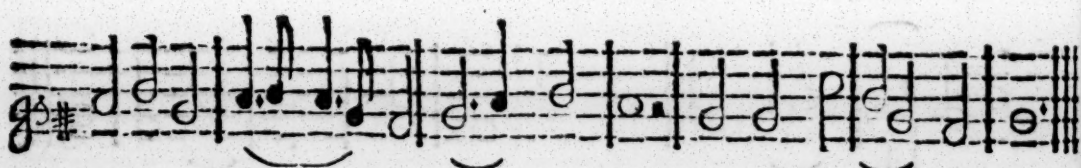
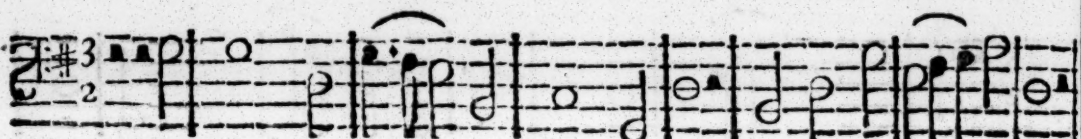
For he hath wrought throughout the world, his won-ders great and strong.



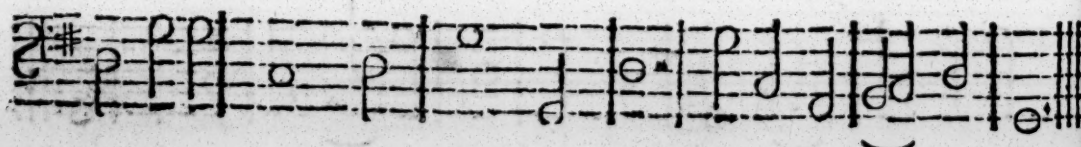
P S A L M CIII.



My soul give laud un—to the Lord, my spi—rit do the same:



And all the se—crets of my heart, praise ye his ho—ly name.

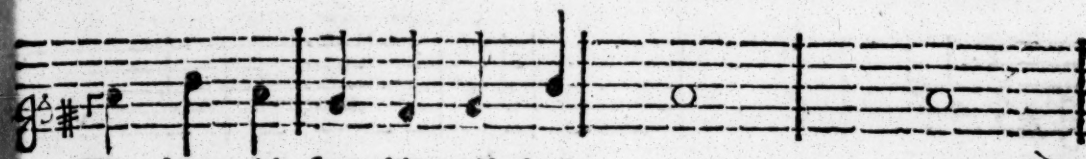
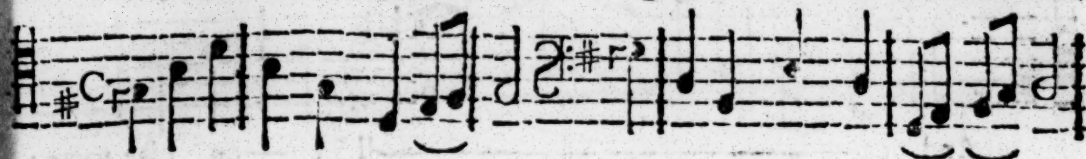


P S A L M

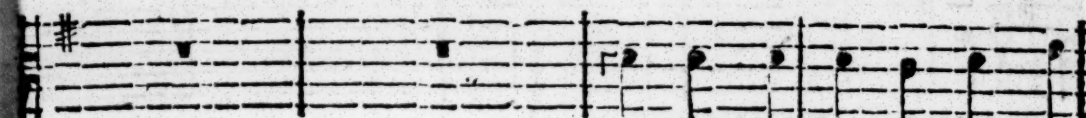
PSALM C.



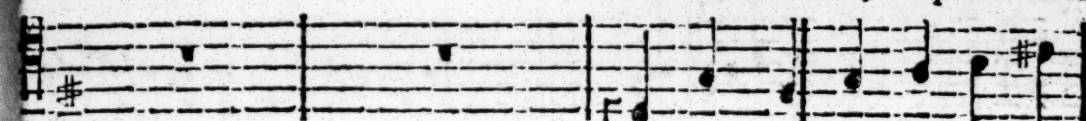
All people that on earth do dwell, sing to the Lord with chearful voice:



Him serve with fear, his praise forth te



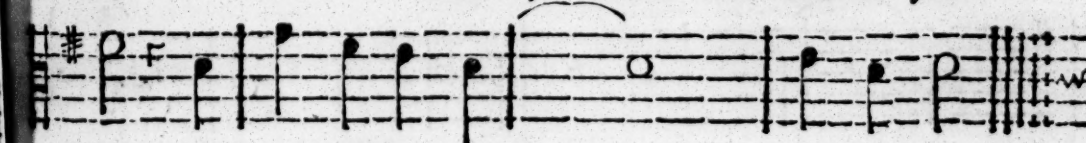
him serve with fear, his praise forth



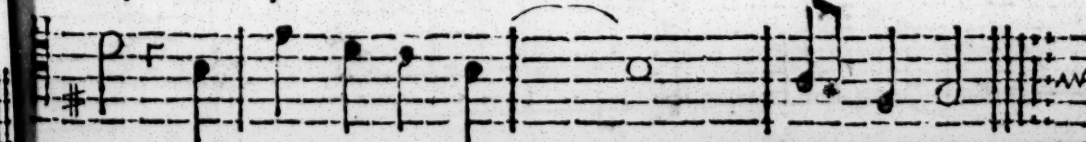
Him serve with fear, his praise forth te



ll, come ye be-fore him and re-joice.



tell, come ye be-fore hi—m



ll,

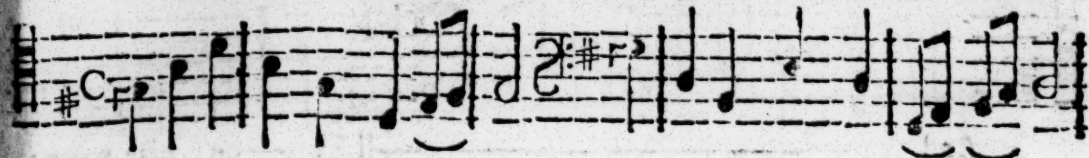
F 2

PSALM

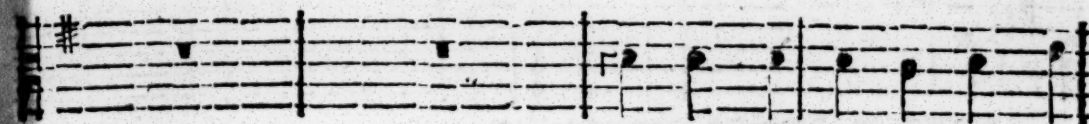
PSALM C.



All people that on earth do dwell, sing to the Lord with chearful voice:



Him serve with fear, his praise forth te



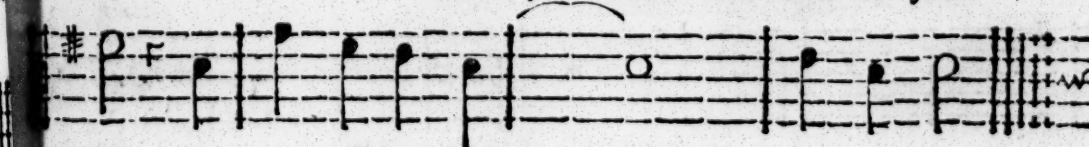
him serve with fear, his praise forth



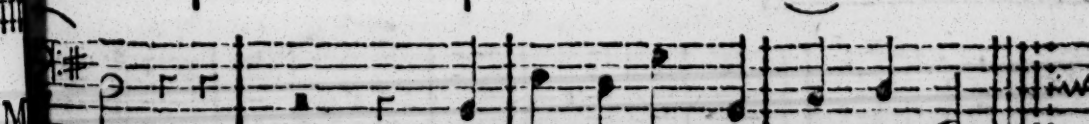
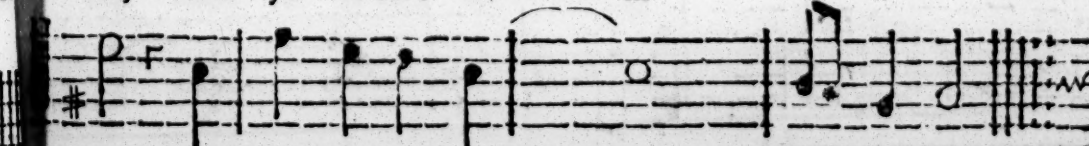
Him serve with fear, his praise forth te



ll, come ye be-fore him and re-joice.



tell, come ye be-fore hi—m



ll, F 2 PSALM

Bass solus.

Give praise ————— es un—to God the Lord,
Tenor solus.



And ca ————— ll up—on his name:



his works, his works, his



Among the peo—ple all de—clare,



his wor



his works, his works, his



wor ————— ks



to spread his fame. Sing joy—ful—ly



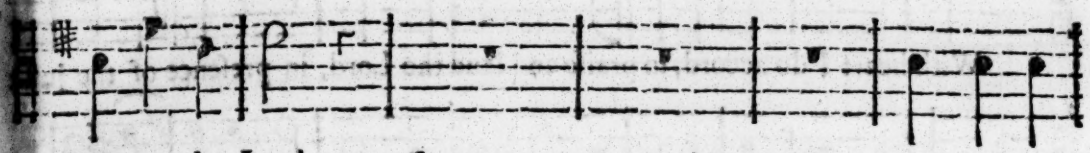
ks



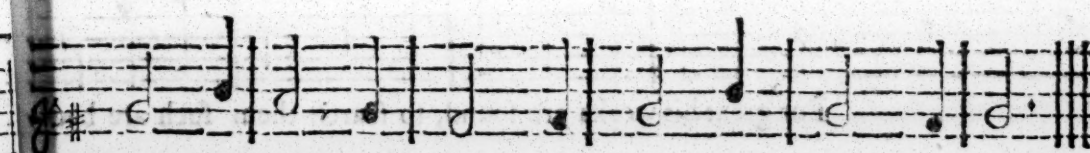
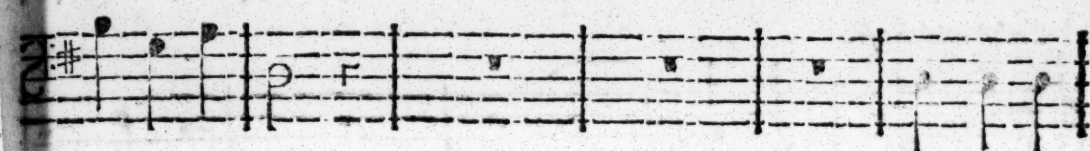
wor ————— ks

Continued

Continued.



un-to the Lord, yea, fin——g un-to him praise: And talk of



all his won-d'rous works, that he hath wrought al-ways.

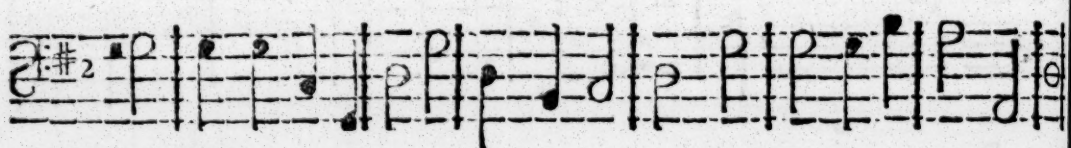


PSALM

inued



With heart I do accord, to praise and laud the Lord, in presence of the juſt:



Tenor and Bass.



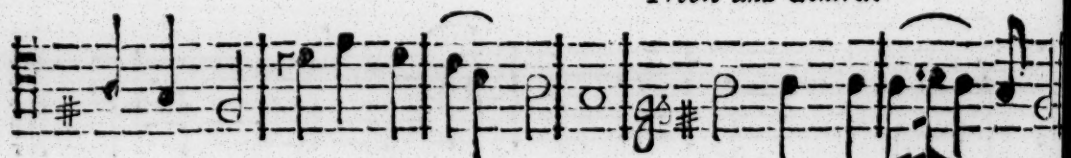
For great his works are foun——d,

to search them



For great his works are found, to search them such are bou-

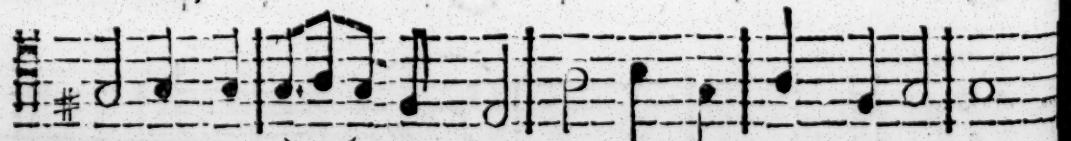
Treble and Contra.



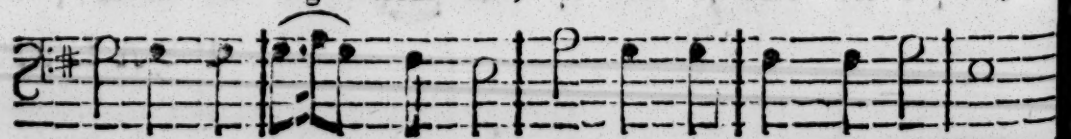
such are bound, as do him love and trust. His works are glo.—rious,



-nd,



al—so his righ—teous—ness, it doth en—dure for e—ver,

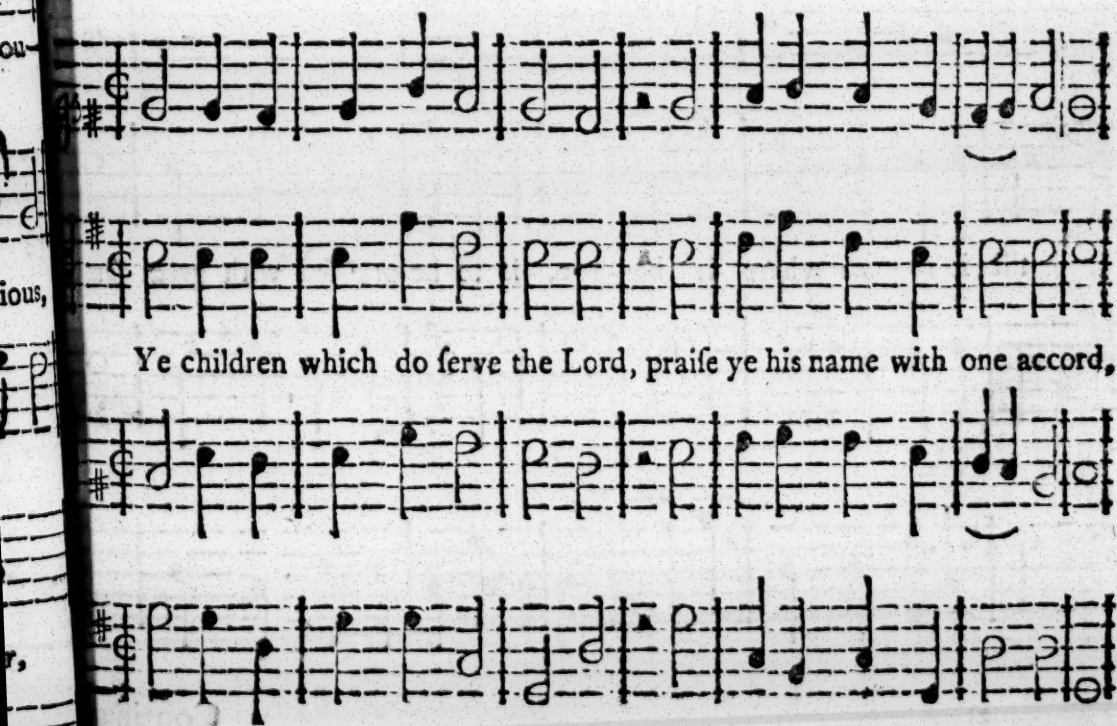


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Continued:

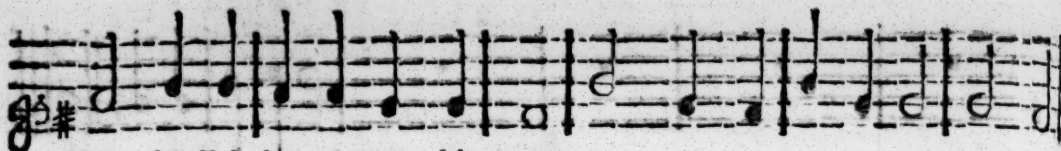


P S A L M CXIII.

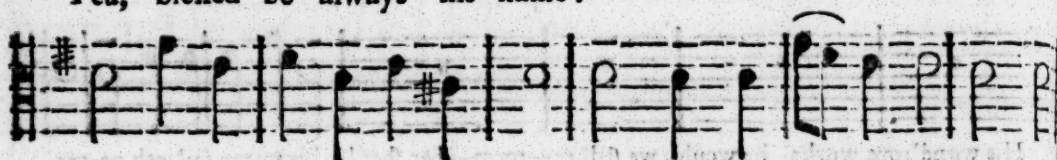


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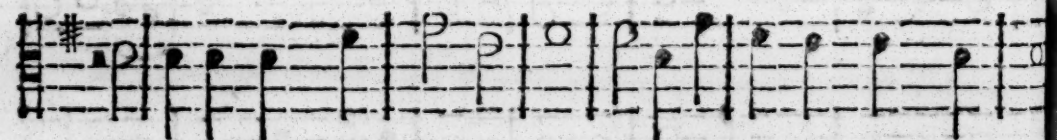
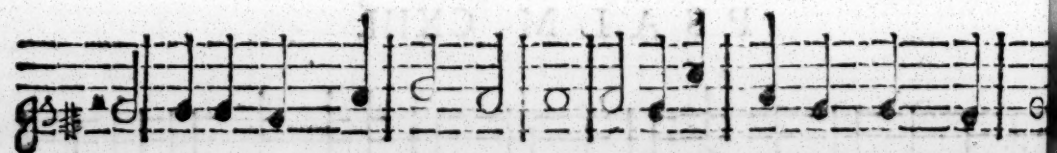
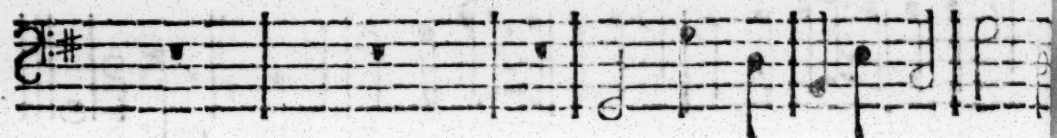
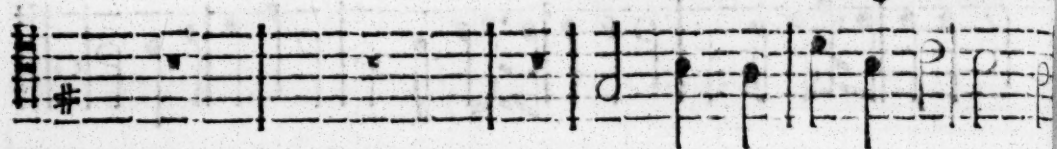
Continued.



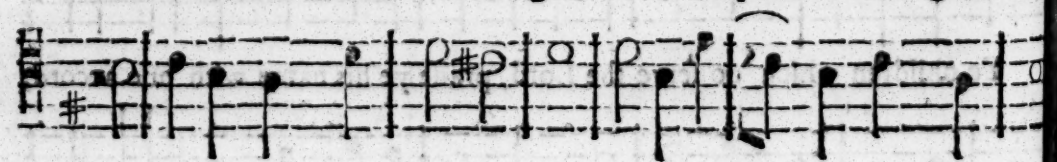
Yea, blessed be always his name:



Who from the ri-sing of the sun,



till it re-turn where it be-gun, is to be prai-sed with great fan

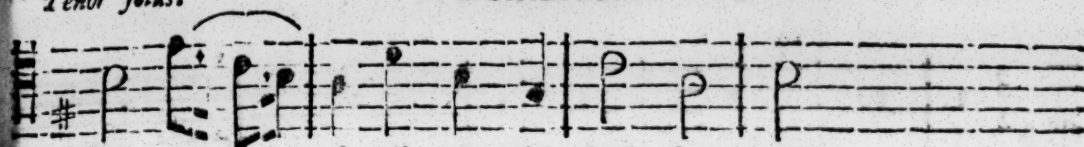


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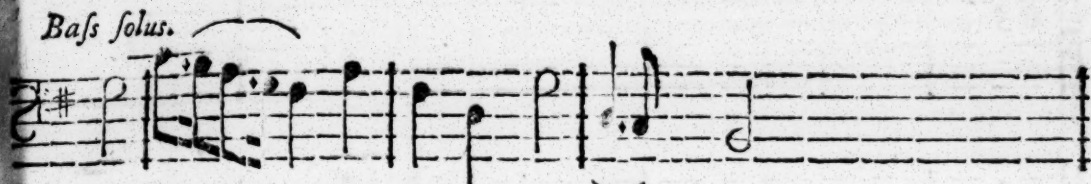
Tenor solus.

Continued.

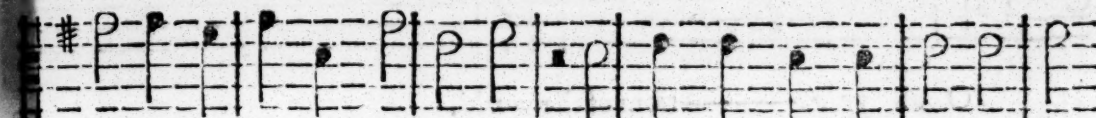


The Lor—d all peo—ple doth sur—mount,

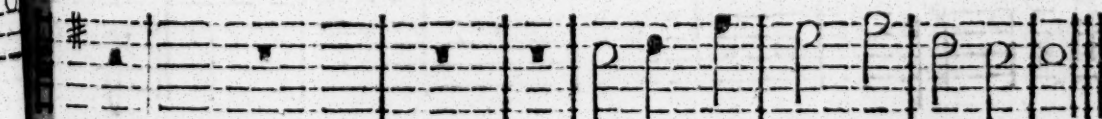
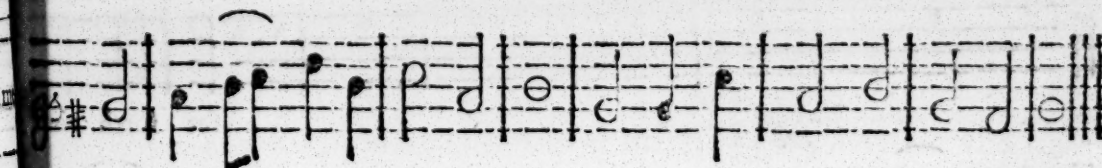
Bass solus.



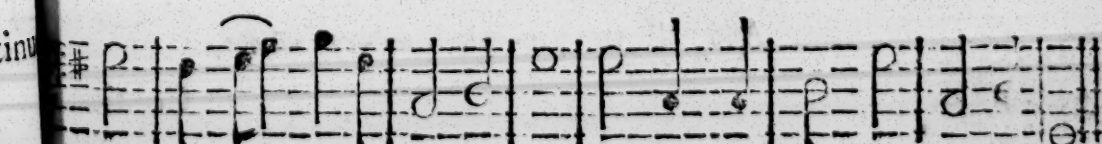
As fo—r his glo—ry we may count,



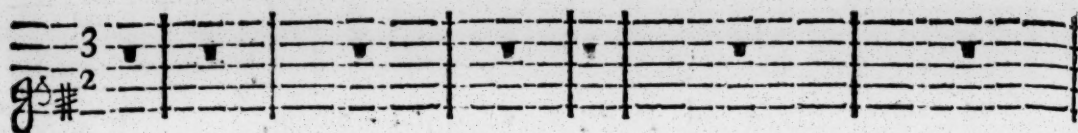
Above the heavens high to be ; with God the Lord who can compare,



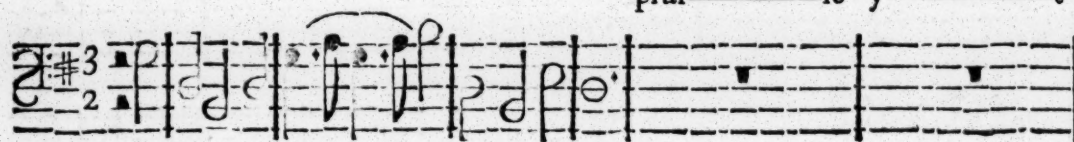
Whose dwellings in the heavens are, of such great pow'r and force is he.



P S A L M CXVII.



prai—se y—e



O all ye na—tions of the world,



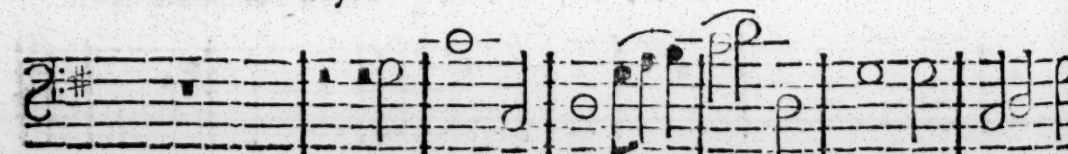
And all ye peo—ple ev'-ry where,



fet forth his



the Lord al-ways :



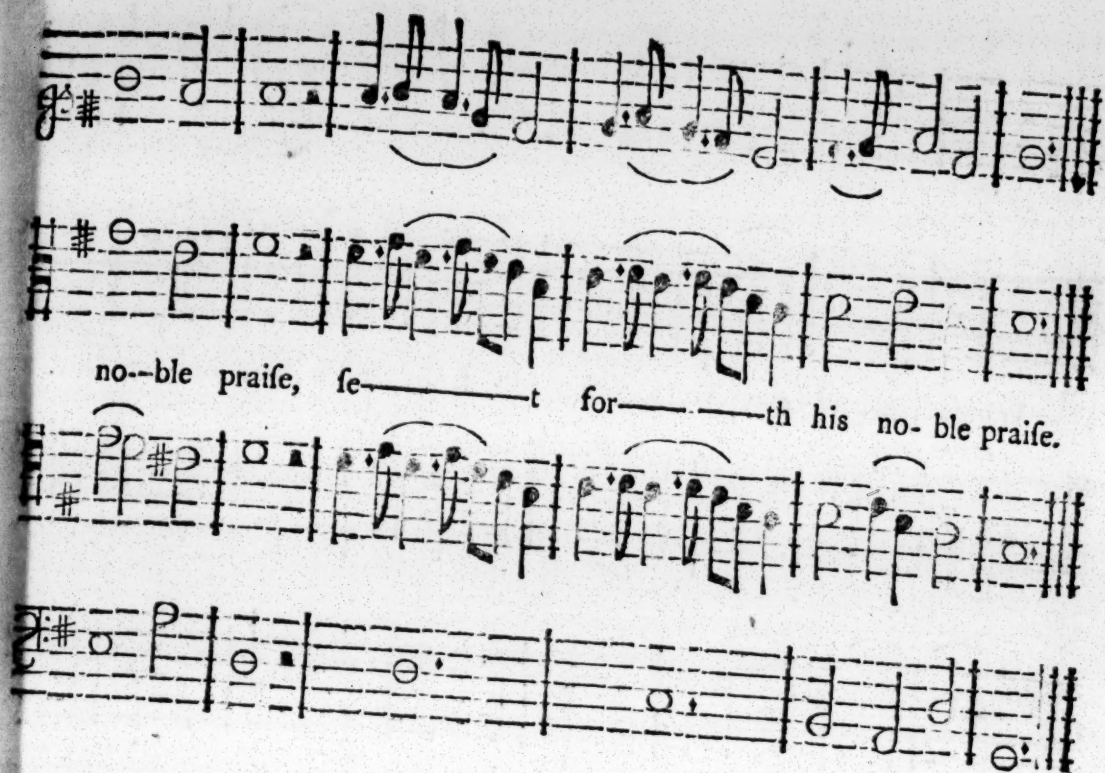
And all ye peo--ple ev'-ry where,

Continue

PSALM-TUNES.

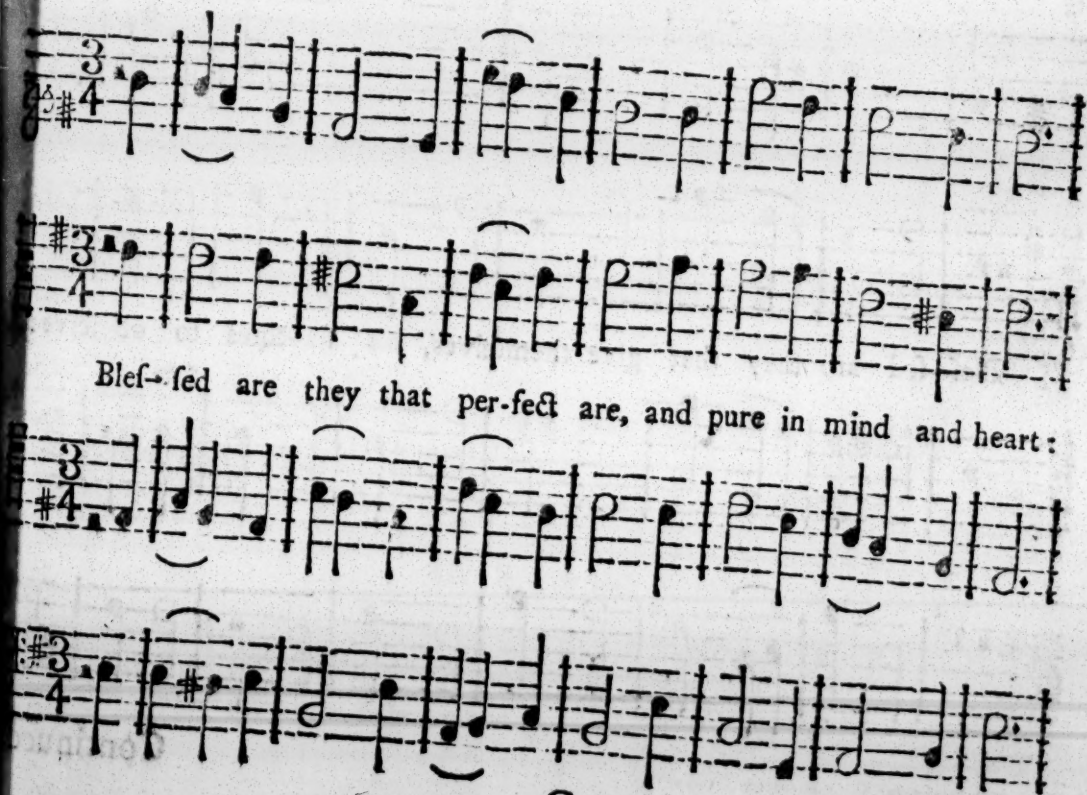
[43]

Continued.



no--ble praise, se—t for—th his no- ble praise.

PSALM CXIX.

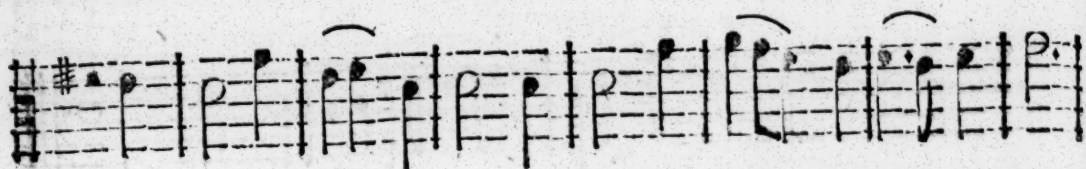


Blef-sed are they that per-fect are, and pure in mind and heart:

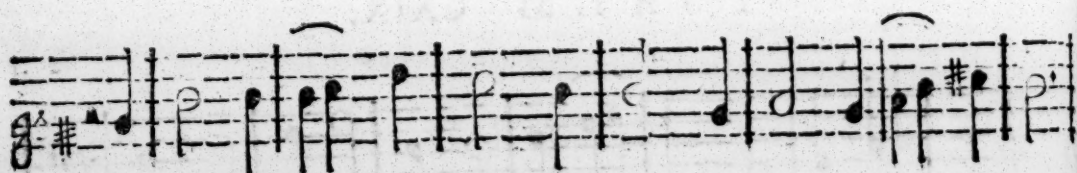
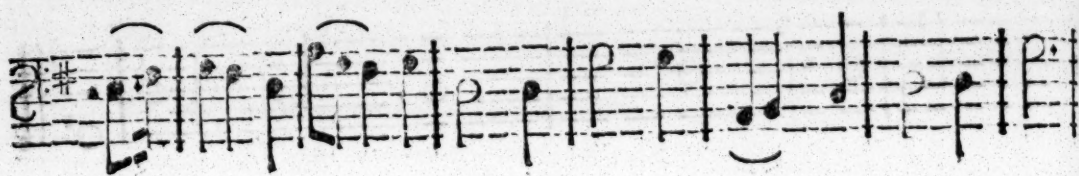
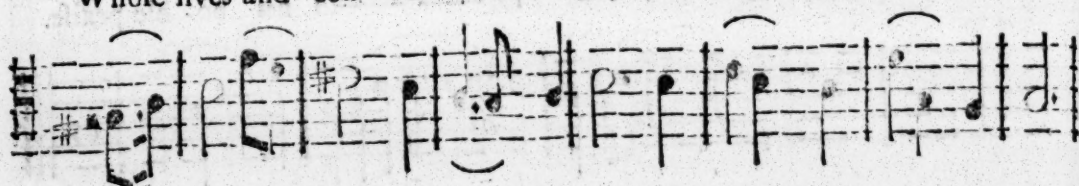
G 2

Continued.

Continued.



Whose lives and con-ver-sa-tions do, from God's laws ne-ver part.

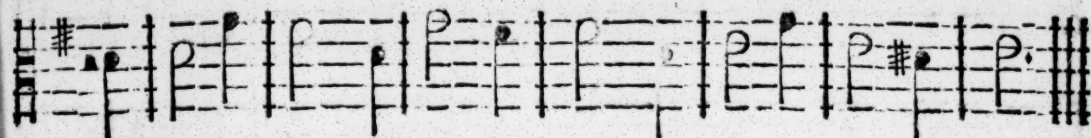


Bles-sed are they that give themselves, his sta-tutes to ob-serve:



Continued

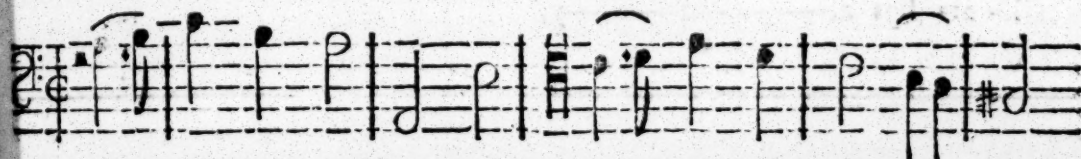
Continued.



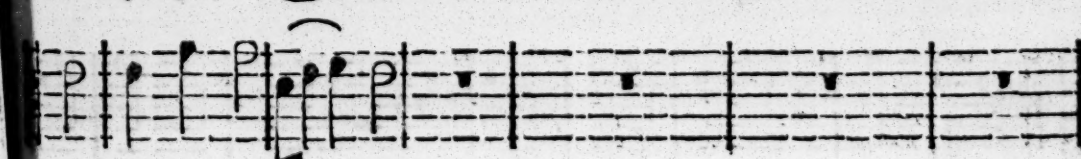
Seek--ing the Lord with all their hearts, and ne-ver from him swerve.



PSALM CXX.



In trou-ble and in thrall, un—to the Lord I call,



And he did me com-fort:



De-li-ver me, I pra—y,



De-li-ver me, I pray, from
Continued.

Continued.



and tongues of false re-port.

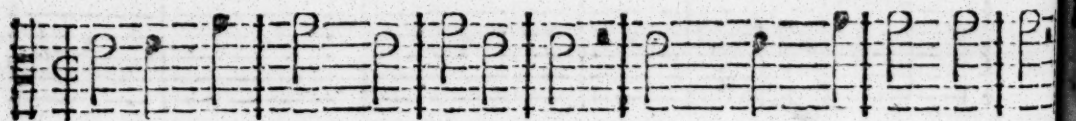
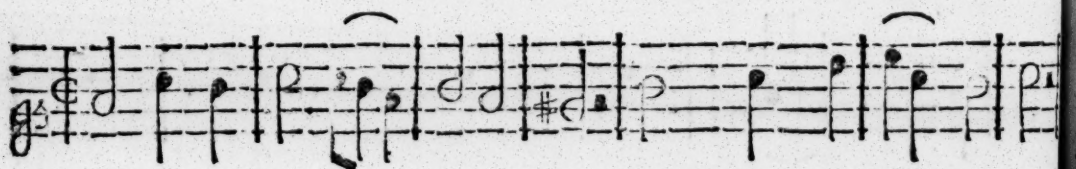


from li-ars lips al-way,

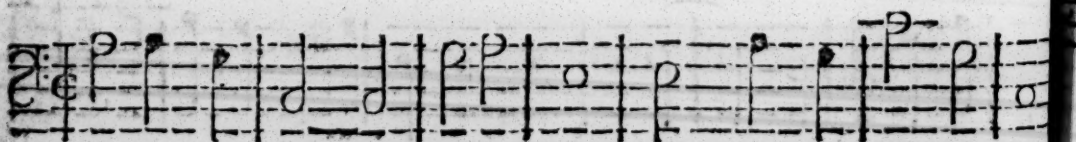
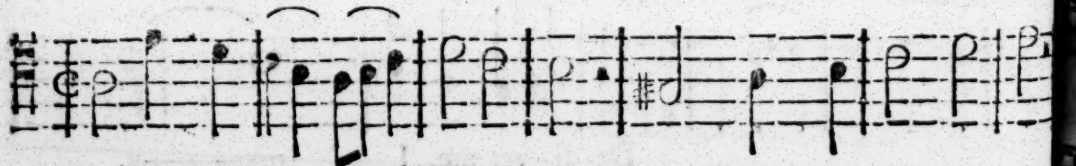


li-ars lips al——wa——y,

P S A L M CXXI.



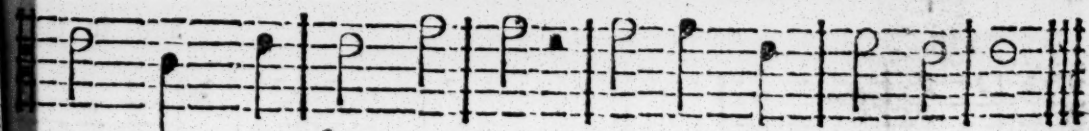
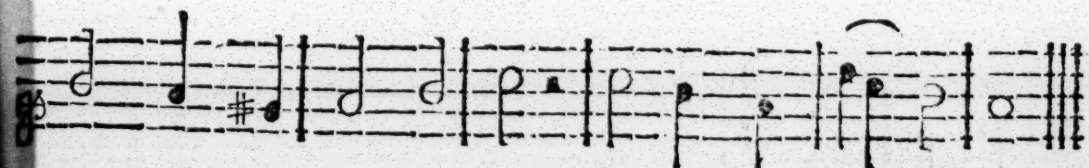
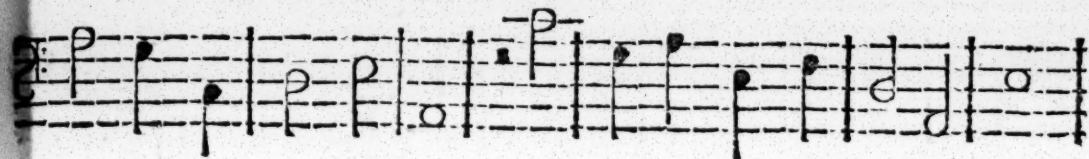
I lift mine eyes to Si-on hill, from whence I do at-tend,



Continued.



'till suc-cour God me send: The mighty God me succour will,



which heav'n and earth did frame, and all things there--in name.

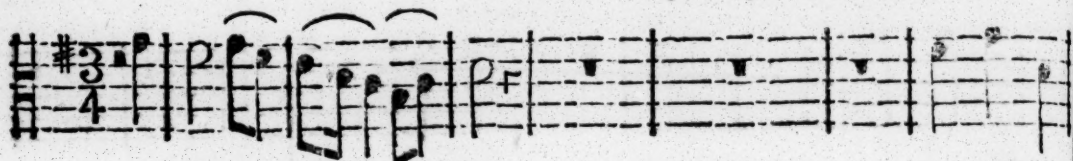


P S A L M

P S A L M CXXII.



to hear the peo—ples voice,



I did in heart re-joice,

in off'ring



to hear the peo--ple's voice,



and in the



up so wil—ling—ly: For let us up say they,



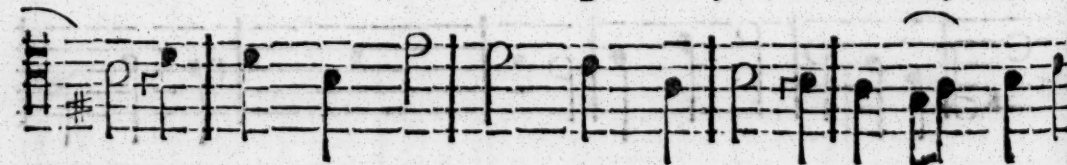
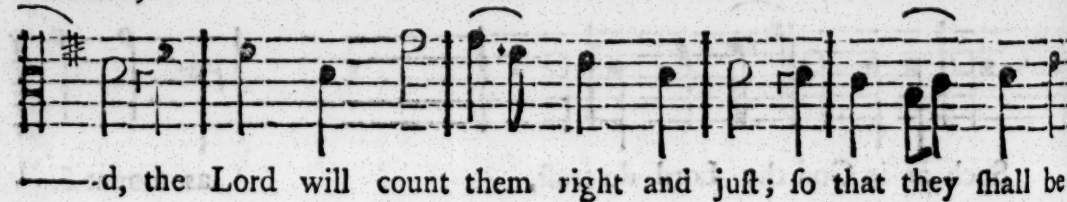
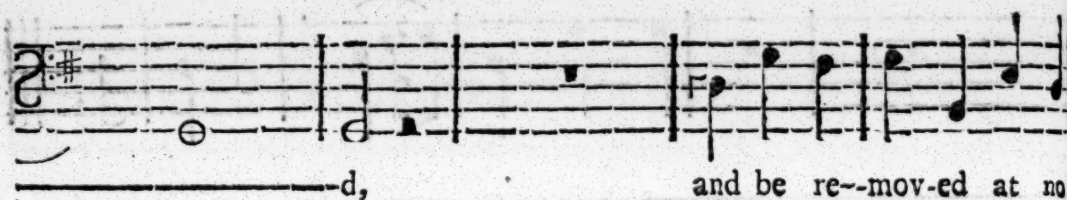
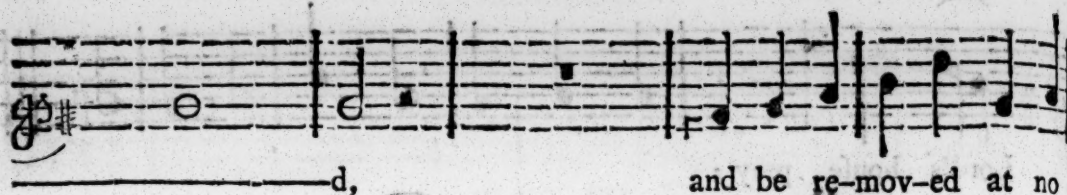
For let us up say they,

Continued

Continued.



Continued:

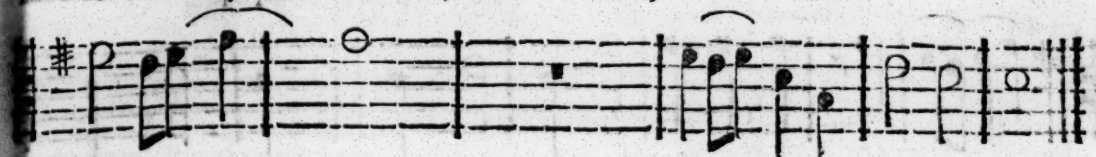


Continued

Continued.



so that they shall be sure, for e-ver, e—ver



su—re, for e-ver to en-dure.

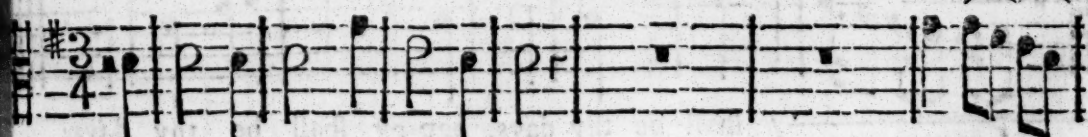


so that they shall be sure, for e-ver, e—ver

PSALM CXXVIII.



and walkest in his wa—

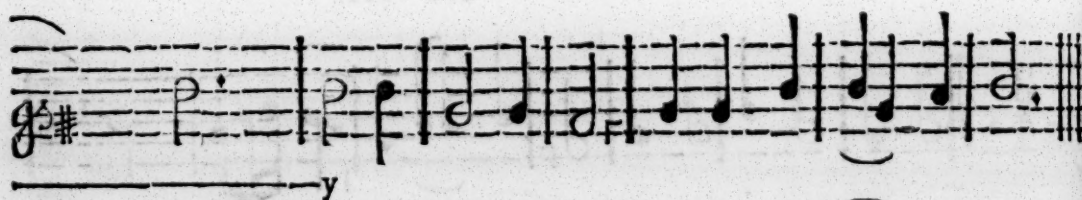


Blef-sed art thou that fearest God, and walkest



and walkest in his wa—
H 2 Continued.

Continued.



PSALM CXXXIII.

Tenor solus.

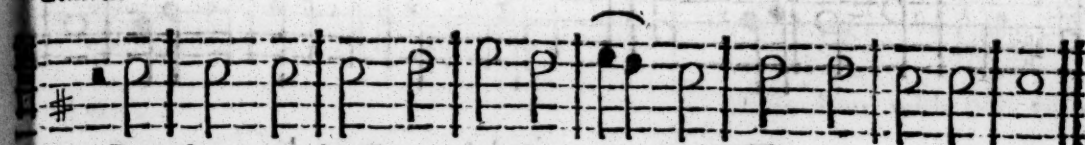


O what a hap-py thing it is, and joy-ful for to see:

Treble.

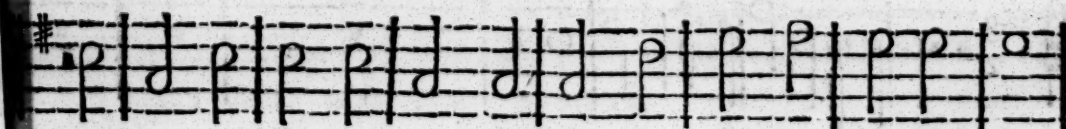
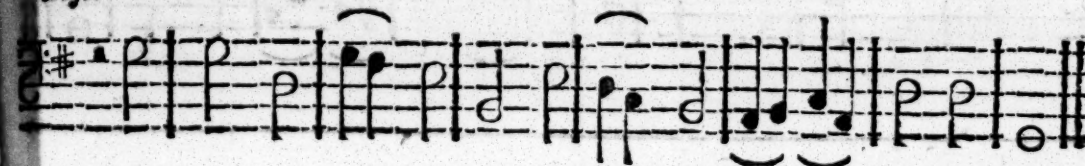


Contra.

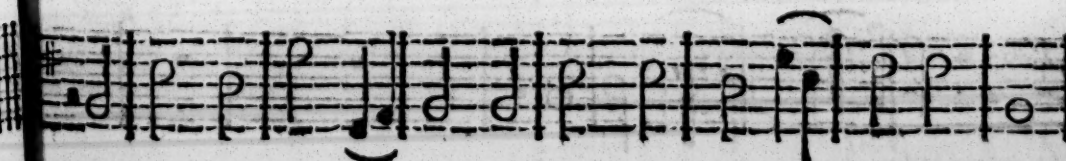


Bre-thren to dwell to-ge-ther in friend-ship and u-ni-ty?

Bass.

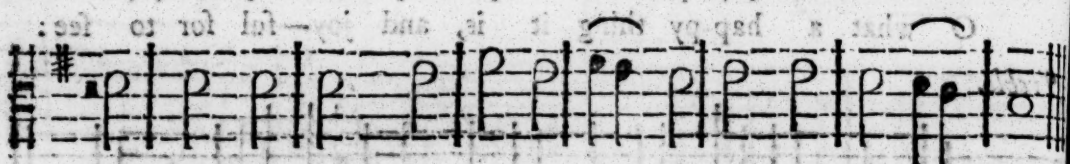
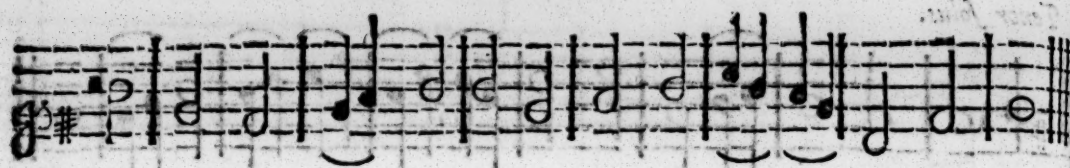


It's like the precious oint-ment that, was pour'd on Az-ron's head:



Continued.

Continued. A 2 9



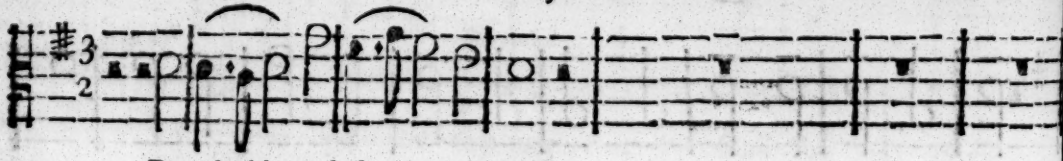
Which from his beard down to the skirts, of his rich garments spread.



P S A L M CXXXIV.



ye fe—r—vants of the



Be—hold and have re—gard,



ye fe—r—vants of the



Be—hold and have re—gard,

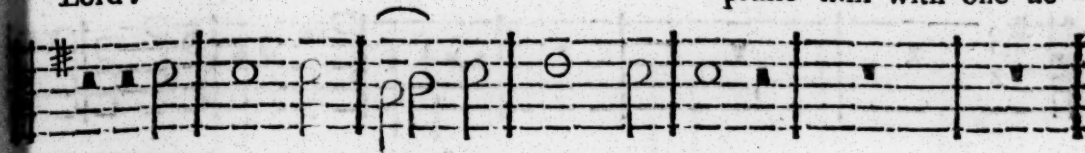
Continued

Continued. A 2 1

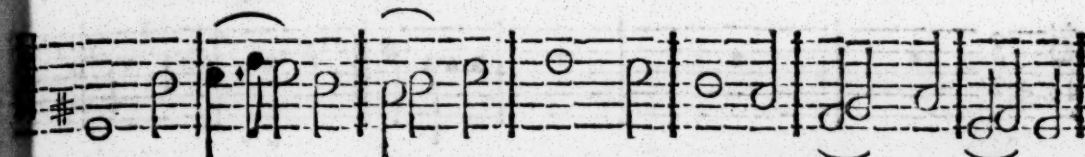


Lord :

praise him with one ac-

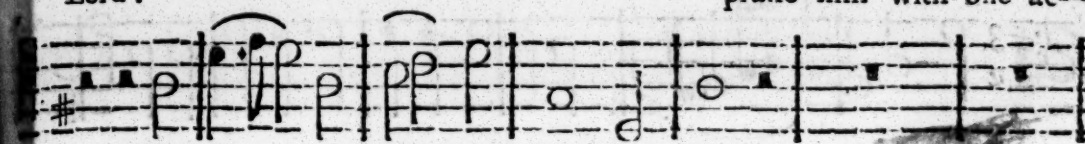


Who in his house by night do watch,

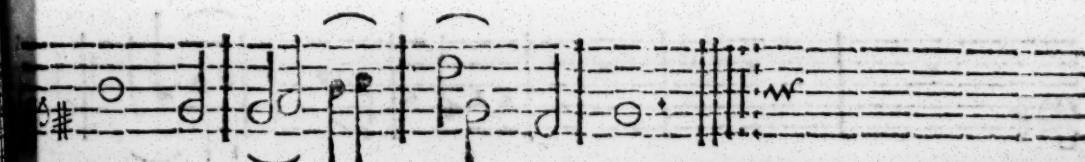


Lord :

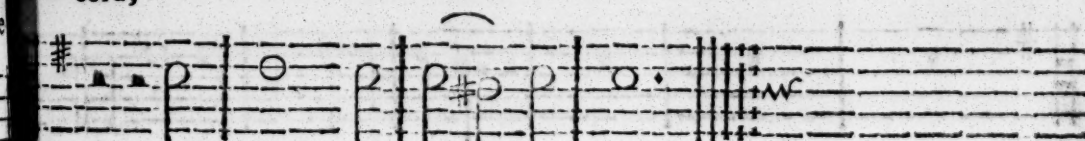
praise him with one ac-



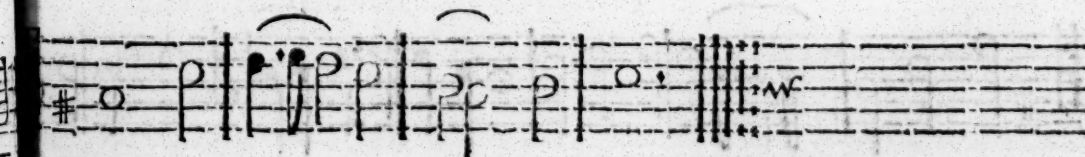
Who in his house by night do watch,



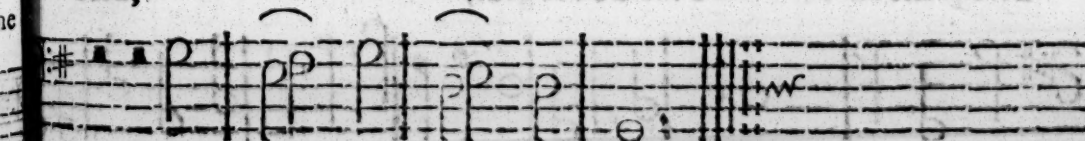
cord,



praise him with one ac-cord.



cord,

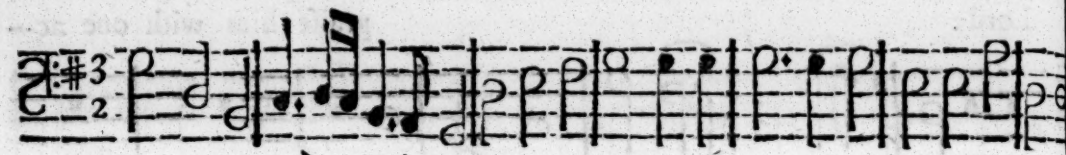


PSALM

P S A L M CXXXVI.



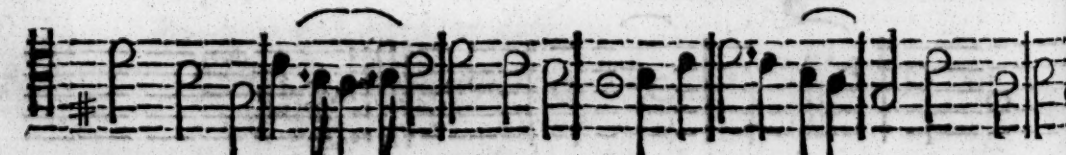
for his mercy en-dureth for e-ver



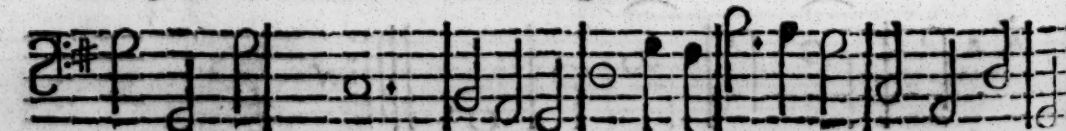
Praise ye the Lor——d, for he is good,



for his mercy en-dur-eth for e-ver

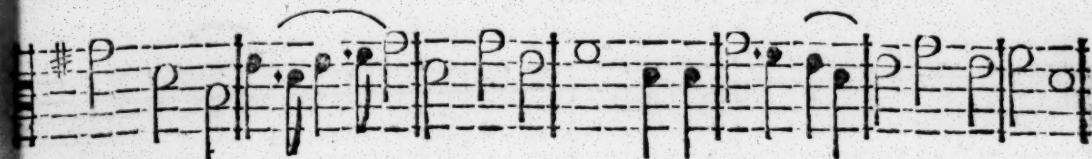


Give praise un-t——o the God of gods,

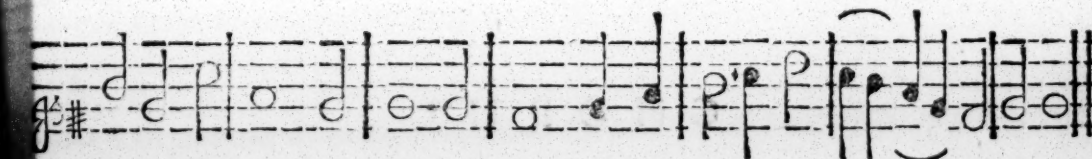
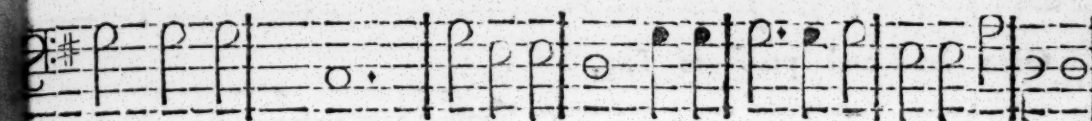
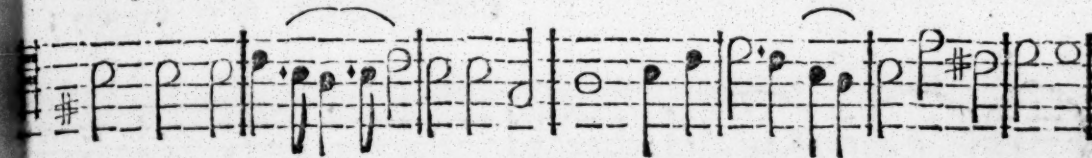


Continue

Continued.



Give praise un--t-----o the Lord of lords, for his mercy en--dur-eth for e-ver.

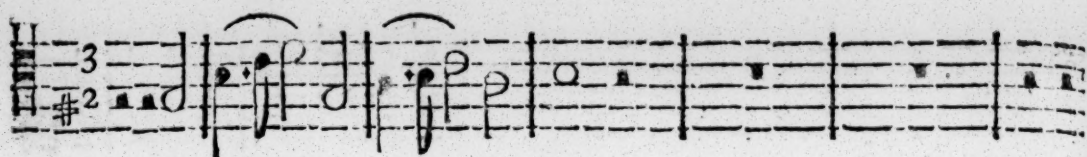


Who on-ly doth great wond'rous works, for his mercy en--dur--eth for e-ver.



I

P S A L M

P S A L M CXXXVI, *Second Metre.*

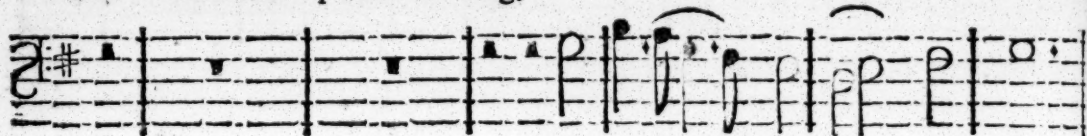
O laud the Lord be-nign,



whose mer-cies ne'er de-cay:

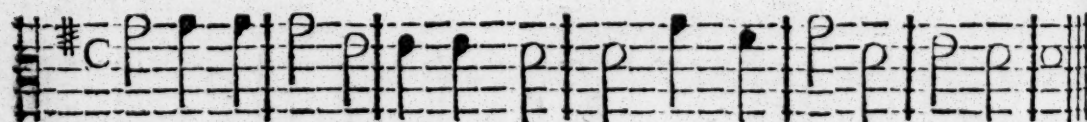
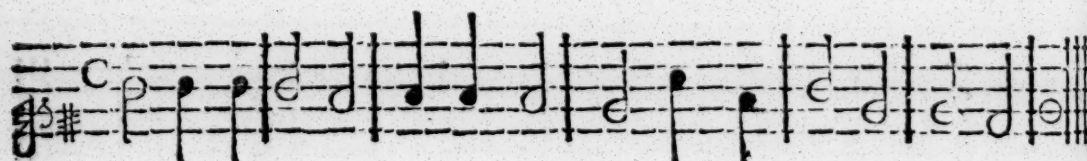


Give laud and praif-es sing,



to Go—d of gods al—way:

C H O R U S.



For cer-tain-ly, his mercies dure, both firm and sure, e--ter-nal-ly.



P S A L M

PSALM CXLVIII.



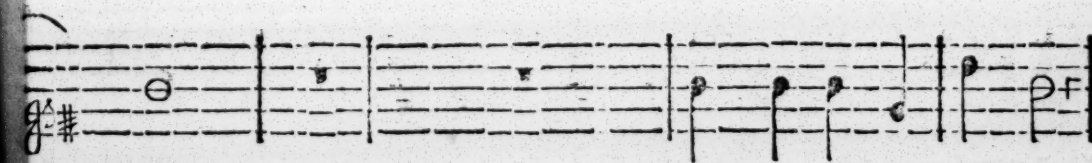
from heav'n that is fo hi—



Give laud un--to the Lord, from heav'n that



from heav'n that is fo hi—



gh ; praise him in deed and word,



is fo high ; praise him in deed and wor—d,



gh ; praise him in deed and word,

Continued.



P S A L M CXLIX.

Contra and Bafs.



Sing ye un—to the Lord our God, a new re-joic-ing fong:



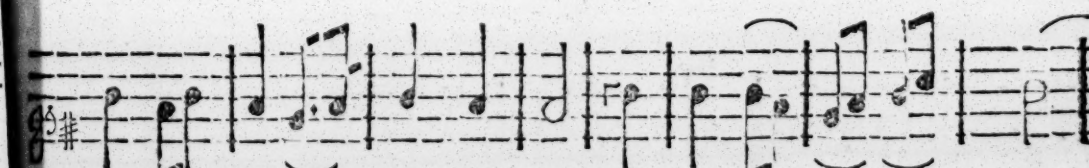
Treble and Tenor.



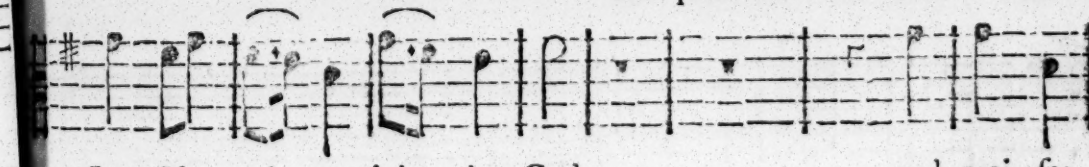
And let the praise of him be heard, his ho-ly faints among.



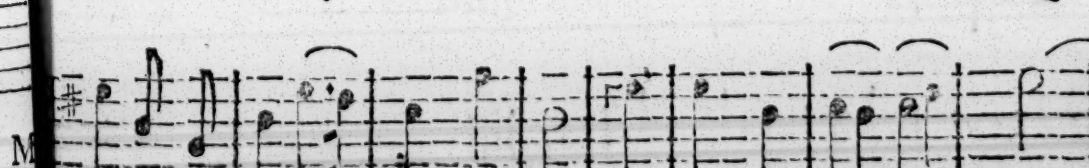
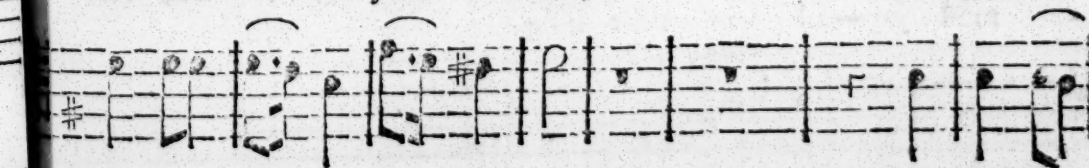
C H O R U S.



and prai--ses to him fin—



Let Ifra—el re—joice in God, and prai--ses



and prai--ses to him fin—
Continued.

Continued.



—g:

And let the seed of Si--on be

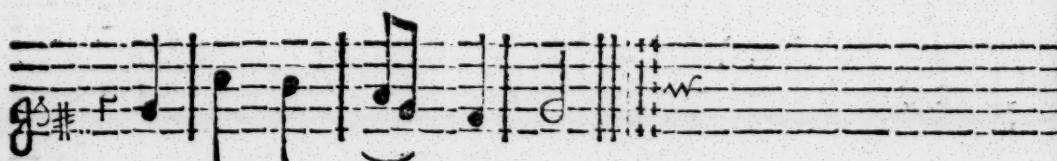


to him sing: And let the seed of Si--on b—e



—g:

And let the seed of Si--on be



most joy—ful in their king.



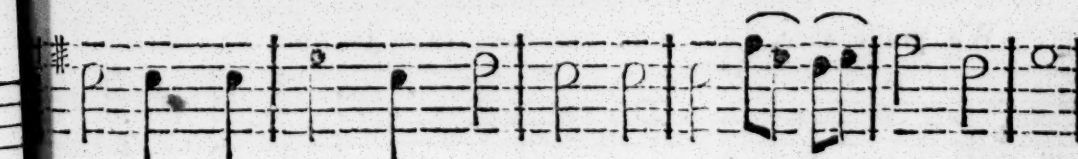
P S A L M CL.

Treble and Tenor,

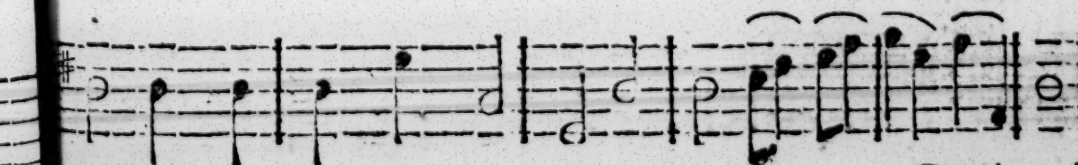
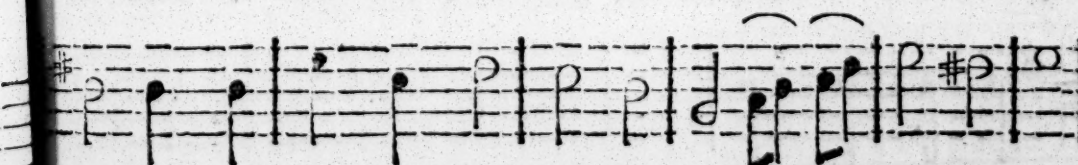
Yield unto God the migh-ty Lord, praise in his ho-li-ness:

*Contra and Bass,*

And in the fir—ma-ment of his great pow'r praise him no less.



Ad-vance his name and praise him in, his migh-ty acts al-ways:



Continued.

Continued.



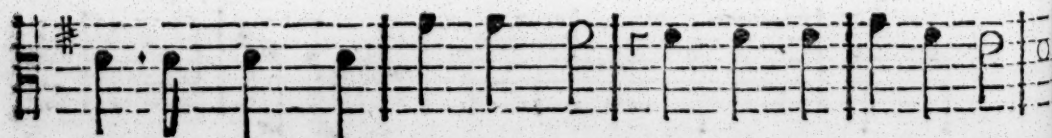
Accord-ing to his ex-cel-lence, and great-ness give him praise.



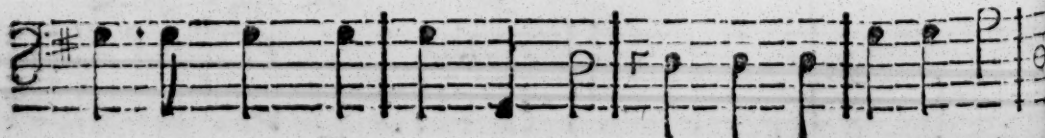
CHANTING-TUNES.

Te Deum Laudamus.

We praise thee, O God: we ac-knowledge thee to be the Lord

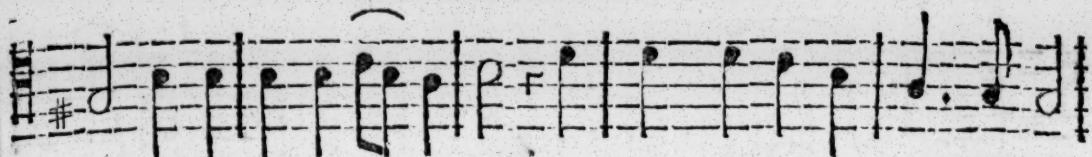


All the earth doth wor-ship thee: the Fa-ther e-ver-last-ing

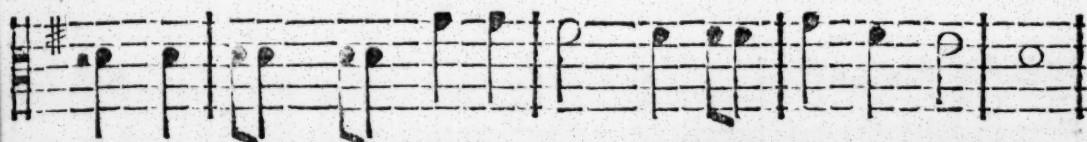


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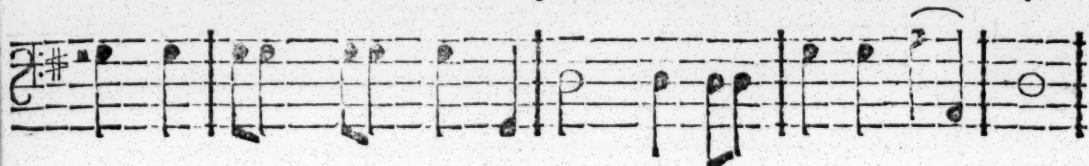
Continued.



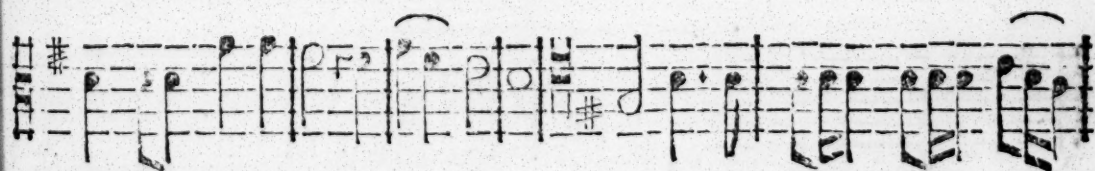
To thee all an-gels cry a-loud : the heav'ns and all the pow'rs therein.



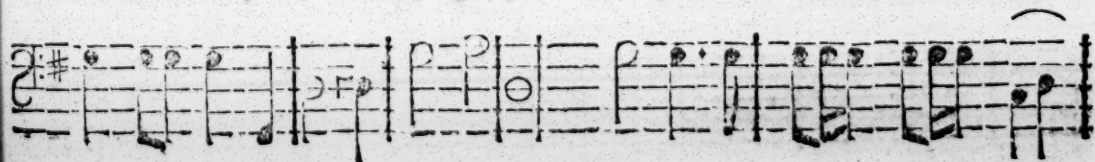
To thee cheru—bin and fe--ra--phin : con-tinu—al—ly do cry.



Holy, holy, ho—ly : Lord God of sabbath. Heav'n and earth are



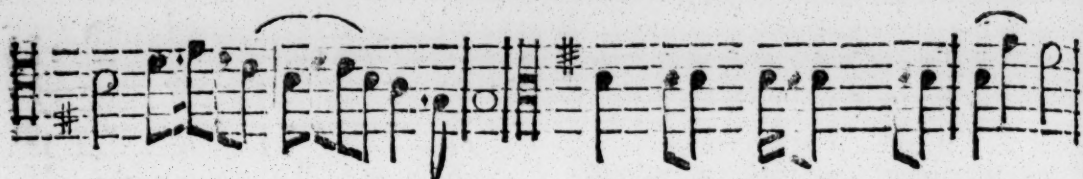
full of the majes-ty of thy glory. The glorious company of the a--pos--



K

Continued.

Continued.



—cles : prai—fe thee. The goodly fellowship of the prophets :



prai—fe thee. The noble army of mar—tyrs : prai—



—fe thee. The holy church thro'out all the world : do—th ac—



—knowledge thee : The fa—ther of an in—fi—nite ma—jes—ty.



Continued

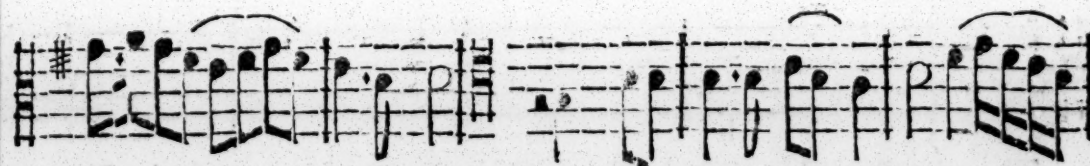
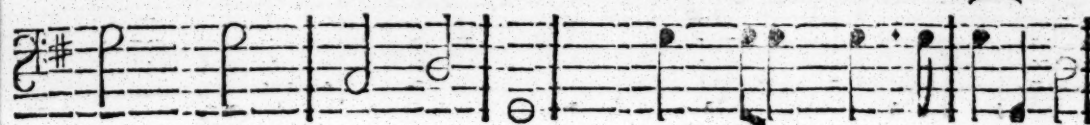
Continued.



Thine honour--a--ble, true: and on--ly Son. Al--so the Ho-ly



Ghost: th--e com--fort--er. Thou art the king of glo-ry:



O-----Christ: Thou art the e-ver-last-ing Son: of



the fa--ther. When thou tookest up-on thee to de li-ver man: thou



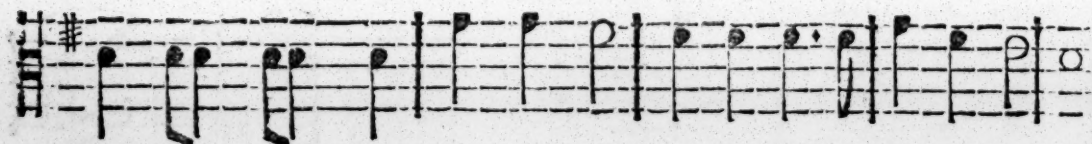
Continued.



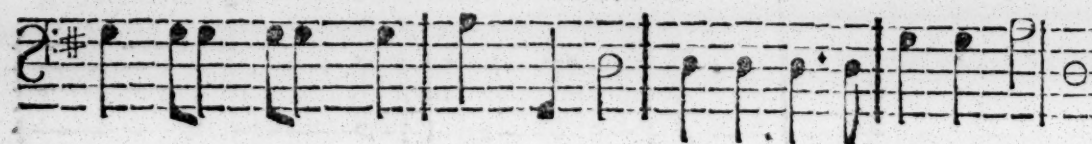
didst not ab-hor the virgin's womb. When thou hadst o-ver-come the



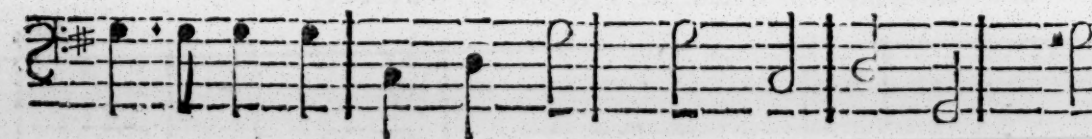
sharpness of death : thou didst open the kingdom of heav'n to all be-lievers.



Thou fittest at the right hand of God : in the glo-ry of the Fa-ther.

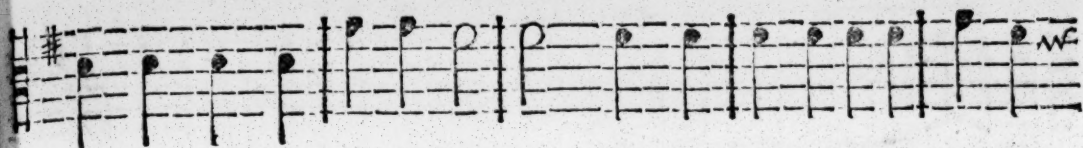


We believe that thou shalt come to be our judge. We

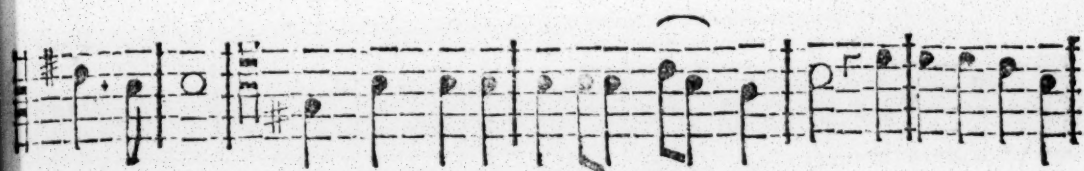


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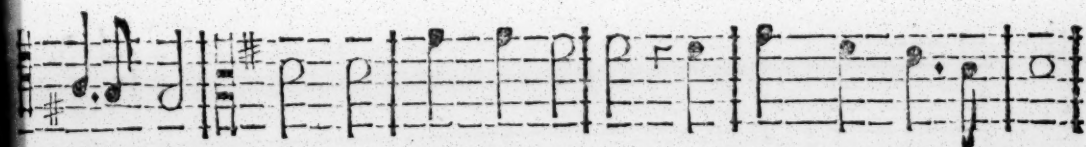
Continued.



there-fore pray thee help thy servants: whom thou hast redeemed with thy



precious blood. Make them to be numbered with thy saints: in glory e-ver-



—last—ing, O Lord, save thy people: and bless thine he-ri-tage.

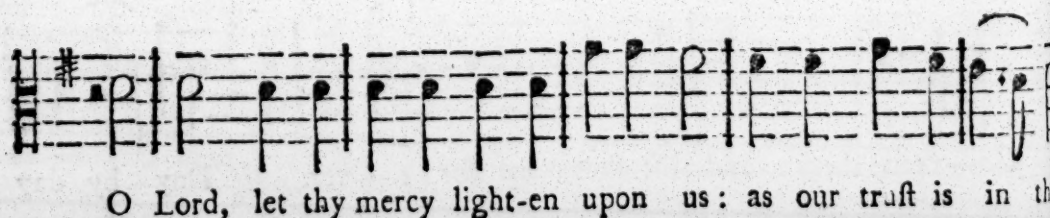
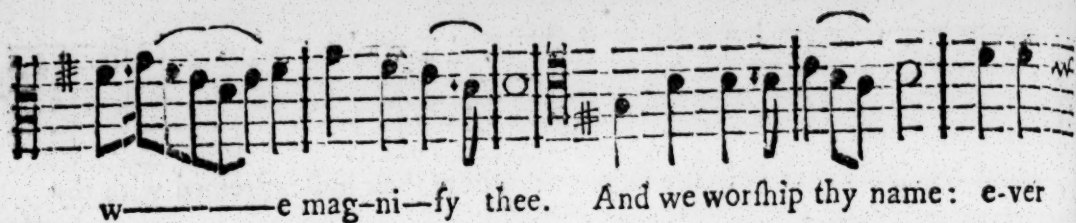


Go—vern them: and lift them up for e—ver. Day by day



Continued.

Continued.



Continued.

Continued.

CHORUS.



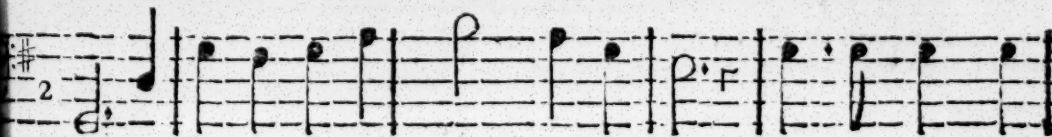
O Lord, in thee have I trust-ed: let me ne-ver be con-found-ed.



Jubilate Deo.



O be joy-ful in the Lord, all ye lands: serve the Lord with



glad-ness, and come be-fore his pre-sence with a song. Be ye sure

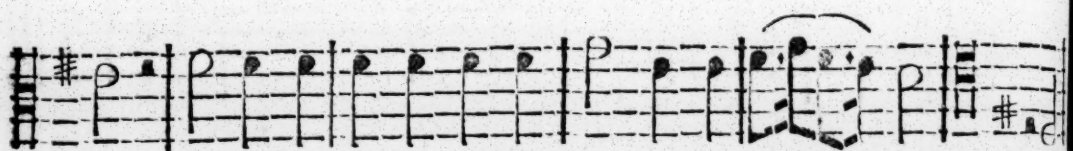


Continued.

Continued.



that the Lord he is God, it is he that hath made us, and not we our-



—selves: we are his people and the sheep of his pas—ture. 0



go your way in—to his gates with thanksgiving, and in—to his courts



with praise: be thankful un—to him and speak good of his name

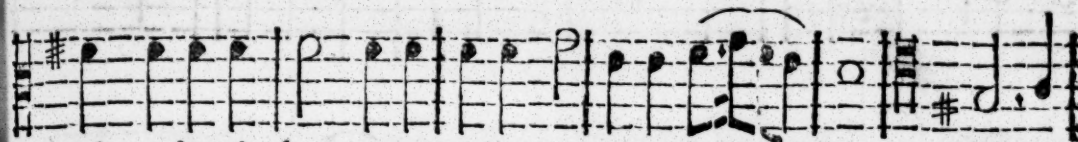


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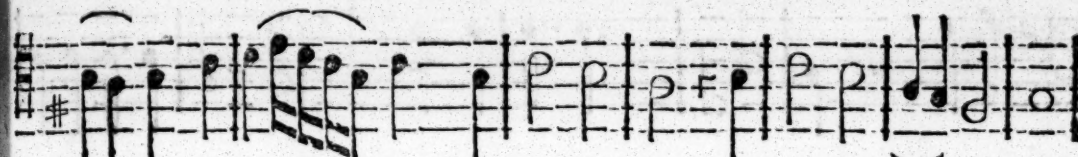
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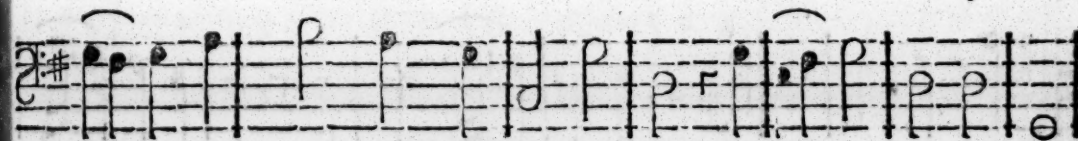
For the Lord is gracious, his mer-cy is e-ver—last-ing: and his



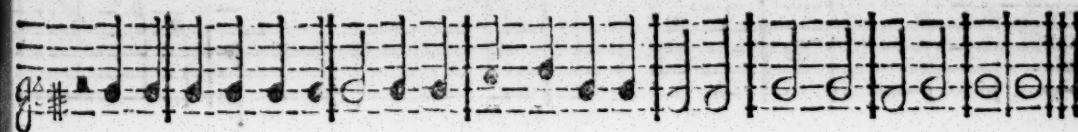
truth endureth from ge-ne-ration to ge-ne—ra—tion. Glo-ry



be to the Fa—ther, and to the Son, and to the Ho—ly Ghost.



CHORUS.



As it was in the be-ginning, is now, and e-ver shall be, world without end, Amen.

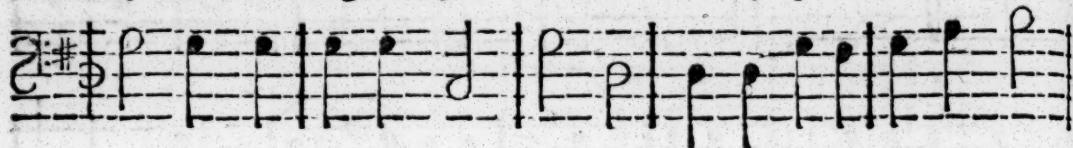


L

Mag-

Magnificat.

My soul doth mag-ni—fy the Lord : and my spirit hath re—joi—



—ced in God my Sav'our. For he hath re-gard—ed : the low-ly of



his hand-maiden. For behold from henceforth : all ge-ne-ra—



—tions shall call me blessed. For he that is mighty hath mag-ni-fi-ed



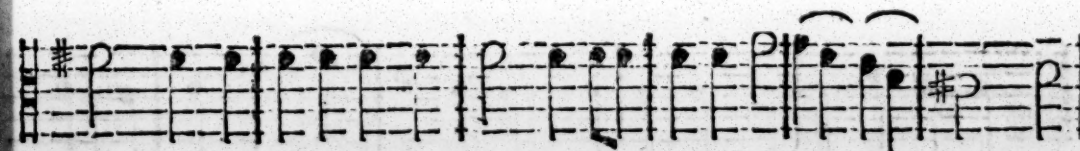
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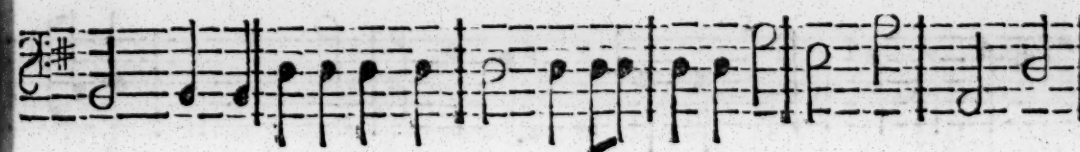
me: and ho-ly is his name. And his mercy is on them that



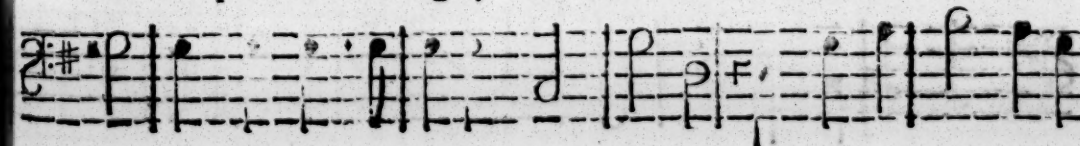
fear him: thro'out all ge-nerations. He hath shewed strength with his



arm: he hath scattered the proud in the i-magi-nations of their hearts.



He hath put down the mighty from their feat: and hath ex-—alt—ed the



Continued.



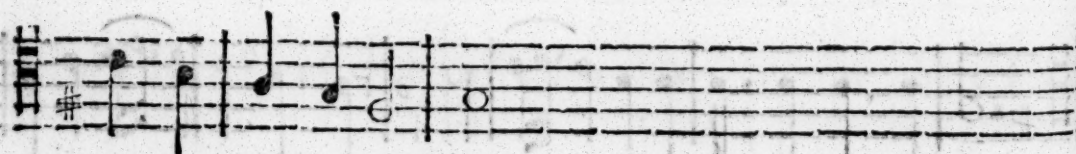
humble and meek. He hath fill-ed the hungry with good things : and the



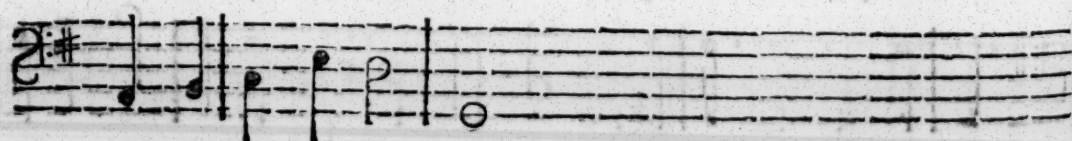
rich he hath sent empty a-way. He remembring his mercy, hath holpen his



servant If-ra-el : as he pro-mised to our fore-fathers, Abraham



and his seed for e-ver.

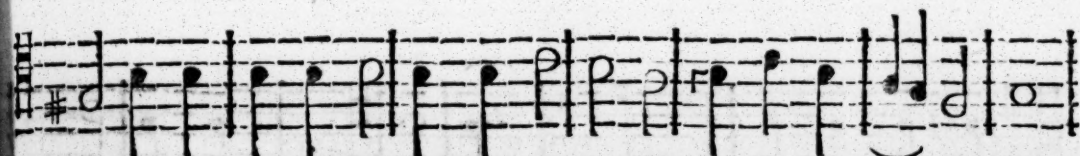


Continued.

Continued.



Glo-ry be to the Father, and to the Son, and to the Ho-ly Ghost:



Glo-ry be to the Father, and to the Son, and to the Ho-ly Ghost:



As it was in the beginning, is now, and e--ver shall be: world without end, A-men.



Nunc

Nunc Dimittis.



Lord, now lettest thou thy servant de-part in peace: according to thy word.



For mine eyes have seen: thy sal—va—tion. Which thou hast pre—par—



—ed: be—fore the face of all peo—ple. To be a light to light

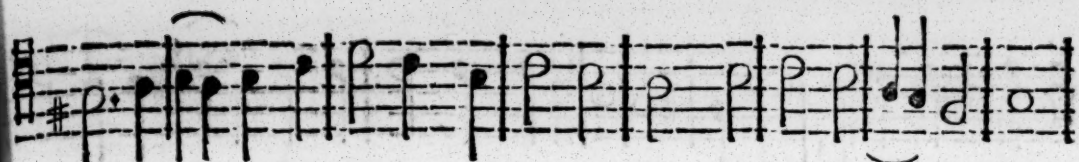


—en the Gentiles: and to be the glo—ry of thy peo—ple If—ra—el



Continued

Continued.



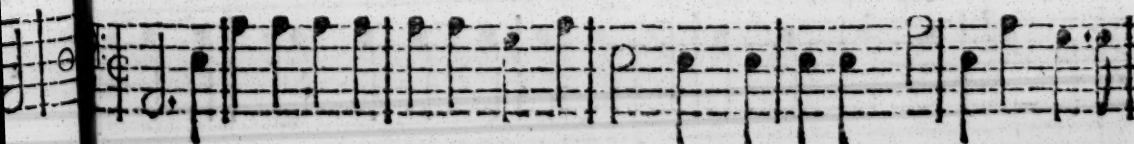
Glo-ry be to the Father, and to the Son, and to the Ho-ly Ghost :



As it was in the beginning, is now, and e-ver shall be : world without end, A-men.

*Deus Misereatur.*

God be merciful un--to us and blefs us : and shew us the light of his counte-



Continued.

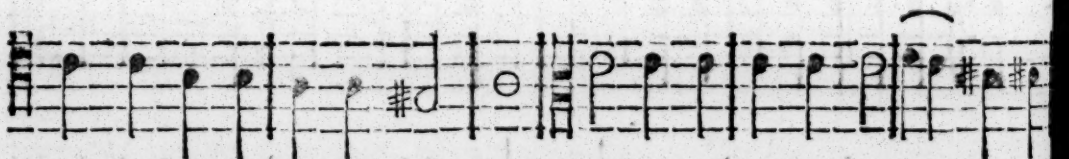
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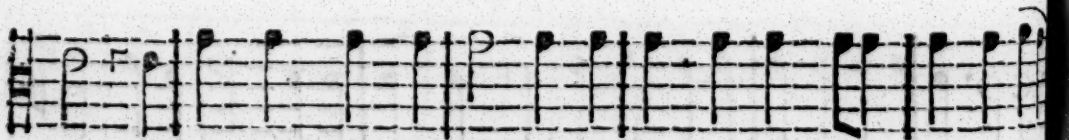
-nance, and be merciful un—to us. That thy way may be known upon earth:



thy saving health among all nati-ons. Let the people praise thee, O God:



yea, let all the people praise thee. O let the nations re-joice and be



glad: for thou shalt judge the folk righteously, and go-vern the nations up-

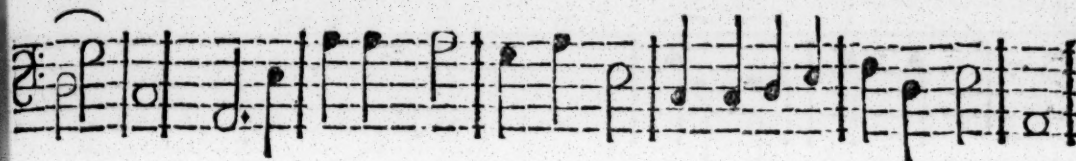


Continued

Continued.



---on earth. Let the people praise thee, O God, yea, let all the people praise thee.



Then shall the earth bring forth her increase: and God, e-ven our own



God, shall give us his bles—sing. God shall bless us: and all the ends of the



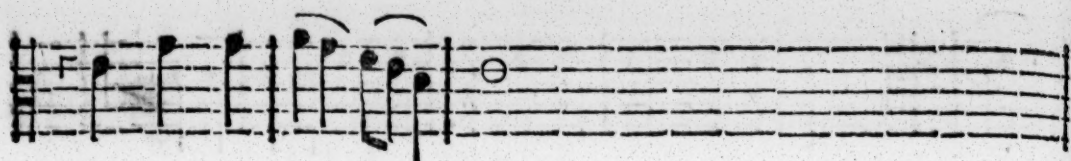
world shall fear him. Glo-ry be to the Fa-ther, and to the Son,



M

Continued.

Continued.



and to the Ho—ly Ghost.



As it was in the beginning, is now, and e-ver shall be : world without end, A-men.



A N

AN THEMS.

An ANTHEM, taken out of the 33d Psalm.



Rejoice in the Lord, O ye righteous,



re—joi—



re—joi—



re-joyce in the Lord, O ye righteous, for it becometh



ce,



ce,

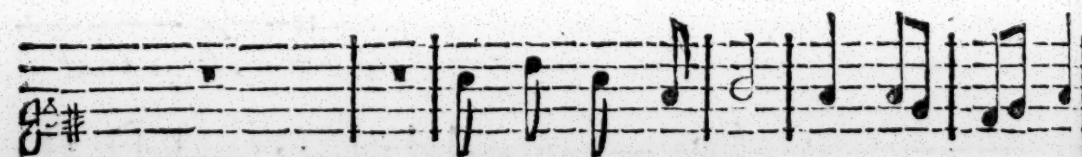
M 2

Continued.

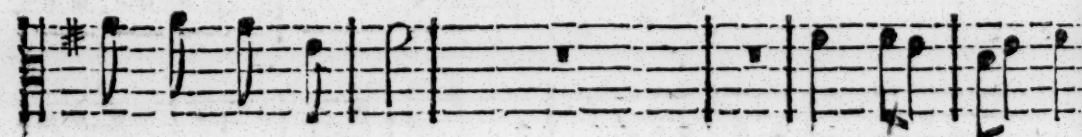
Continued.



well the just, it becometh well the just, it becometh well the just to be thankful.



praise the Lord with harp :

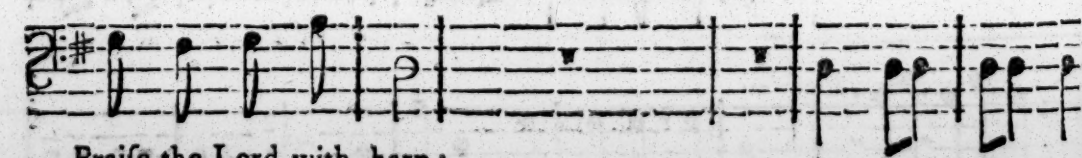


Praise the Lord with harp,

Sing praises unto him



praise the Lord with harp :



Praise the Lord with harp :

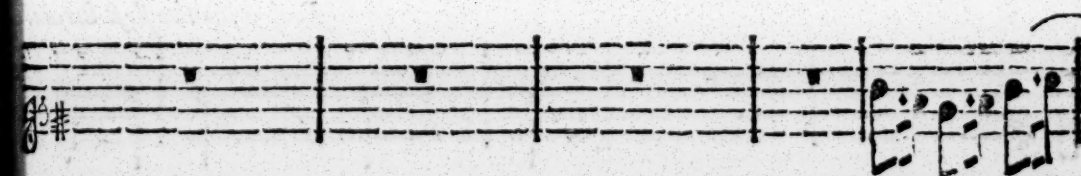
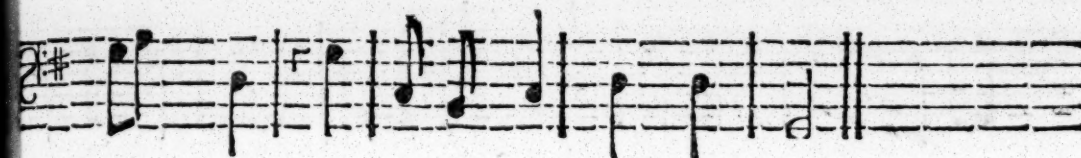
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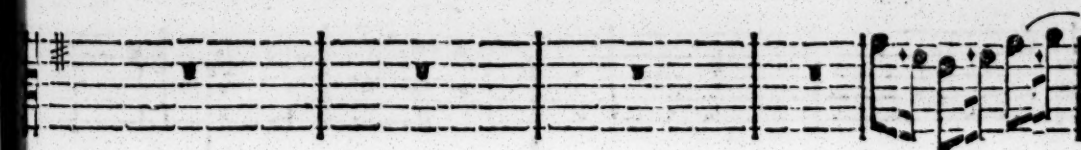
Da Capo.



with the lute, and in-stru-ment of ten strings.



fin



Sin

5.



Sing prai--ses, sing prai--ses, sing praises,

Continued.

Continued.



—g prai--ses luf--ti—ly



with a good courage;



fin—g praises

for the



for the word of the

End with the first Strain.

and all his works are faith--ful.



word of the Lord is true;



Lord is true, is true;

An ANTHEM, taken out of the 100th Psalm.



O be joyful, jo—y-ful, O be joyful, jo—y-ful,



O be jo—y-ful in the Lord, all ye lands :



Serve the Lord, serve the Lord, serve the Lord with gladness, and come be—



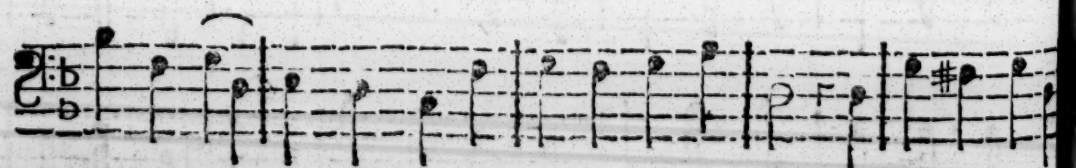
Continued.



—fore his prefence with a song. Be ye fure that the Lord he is God;



it is he that hath made us, and not we our-selves: we are his people,



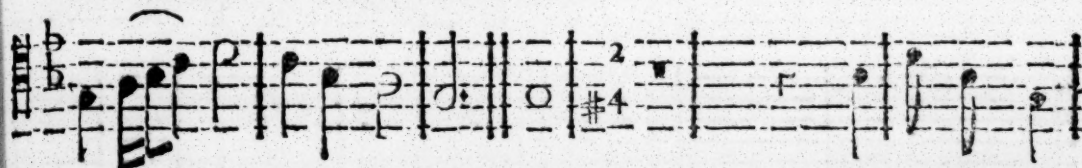
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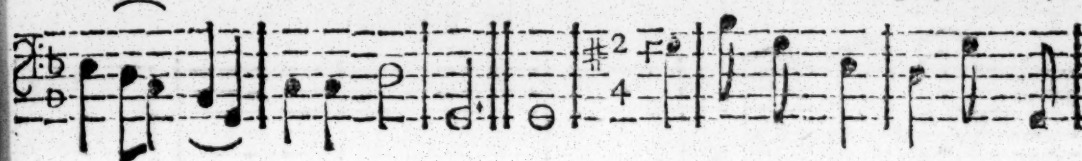


and the sheep of his pas-ture, ture.

O



O go your way,



O go your way, O go your



O go your way

and in-to his



go your way, go your way in--to his gates with thanksgiving,



your way



way

and in-to his

N

Continued.

Continued.



cou—rts with praise :

be thankful



be thankful unto hi—



be thankful



cou—rts with praise :

be thankful



unto him,



—m, and speak good of his name.



for the Lord is



unto him,

for the Lord is gra—cious,

Continued

Continued.



for the Lord is gracious,



for the Lord is gra—cious, gracious, and his mercy is everlasting :



gra—cious, for the Lord is gracious,

and his



gra—cious



and his truth



en-dureth from gene-ra-tion t——o gene-ra-tion.



tru——th



and his truth

Continued.

Bass solus.

Gl—o-ry be to the Fa—ther,

Tenor solus.

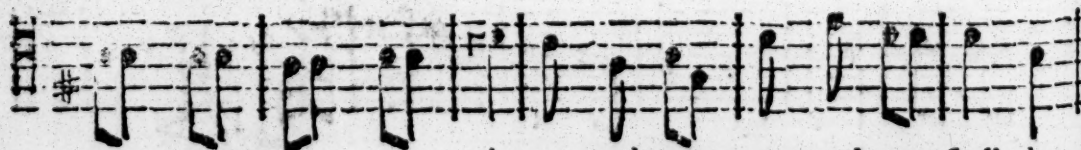
Gl—o-ry be to the Son,

Contra.

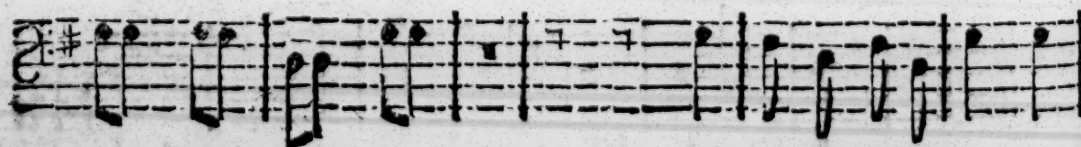
Gl—o-ry be to the ho—ly Ghost.

Bass.

As it was in the beginning,



is now and ever, now and ever shall be



is now and e-ver

Continued.



World with-out End, A ————— men.



An ANTHEM taken out of the 68th Psalm.



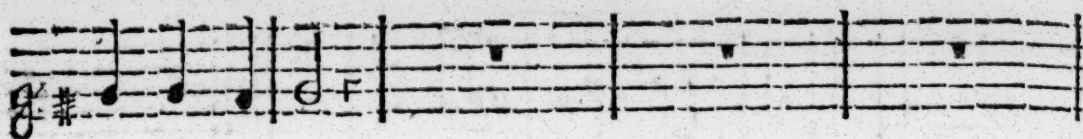
O fin ————— g un-to God,



O fin ————— g unto God,

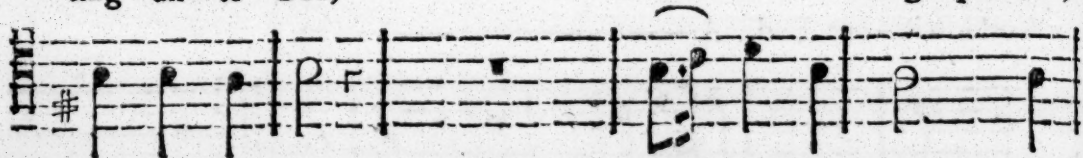
Continued.

Continued.



sing un—to God,

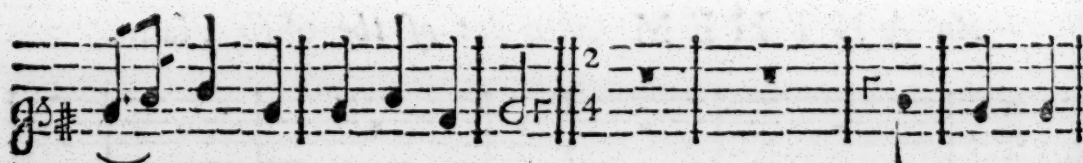
sing prai--ses,



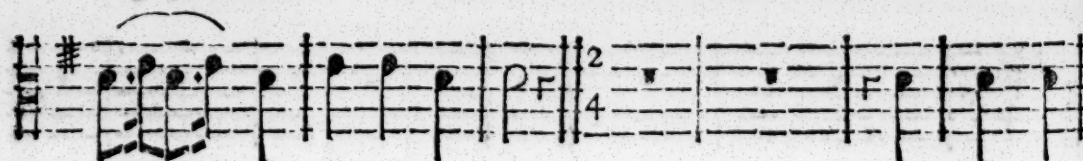
sing prai--ses, prai—ses,



sing prai--ses, prai—ses,

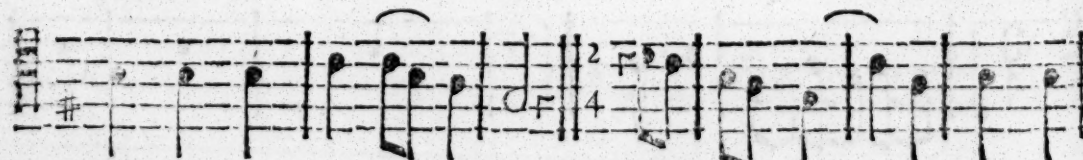


sing prai--ses



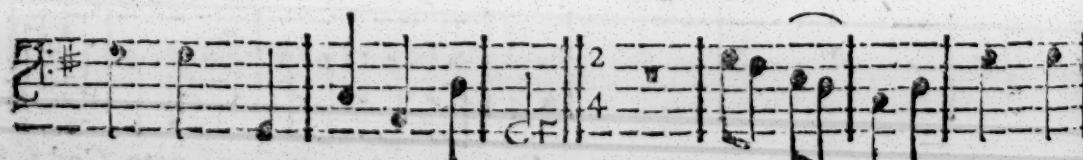
prai—ses un-to his name ;

and praise him



sing prai--ses

magni-fy hi—m



magni-fy him

Continued.

Continued.



and re-joice be—fore him : Even



and re—joi—ce



and re—joi—ce



God in his ho—ly ha—bi—ta-tion, tation.



sing un—to God, sing



Continued.

Continued.



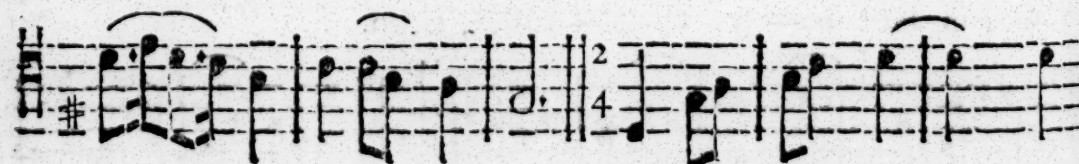
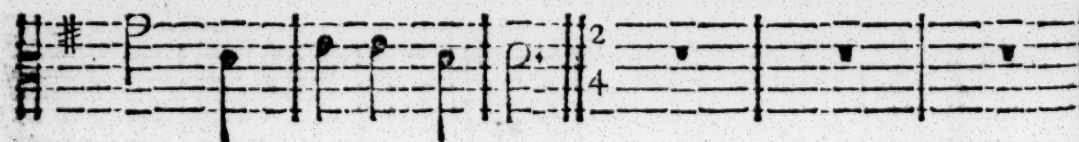
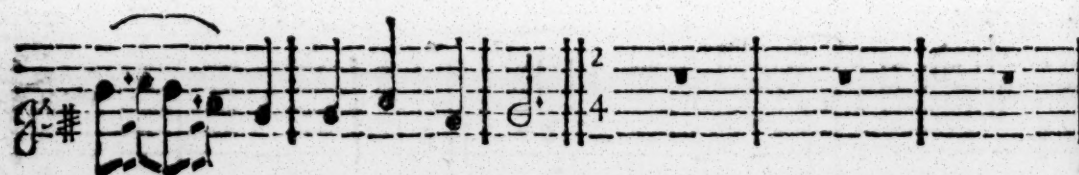
sing un—to God, to God,



sing un—to God, O ye king-doms of the earth, O sing



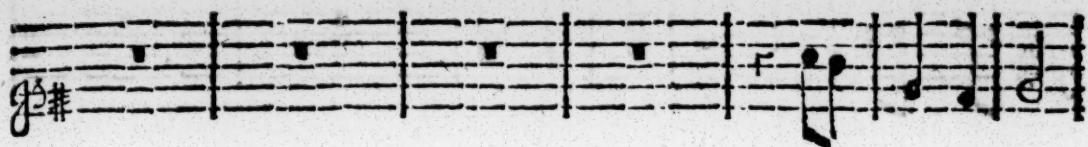
un—to God, to God.



who sitteth in the hea—vens,

who sitteth in the
Continued.

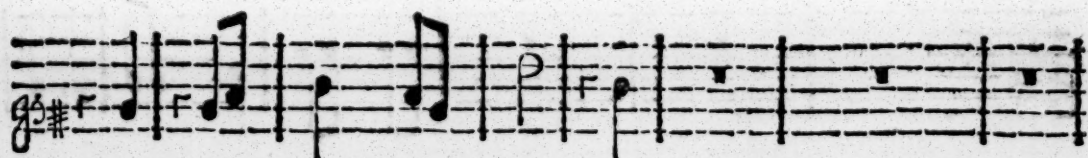
Continued.



from the be-gin-ning:



hea-ven's  ver all,

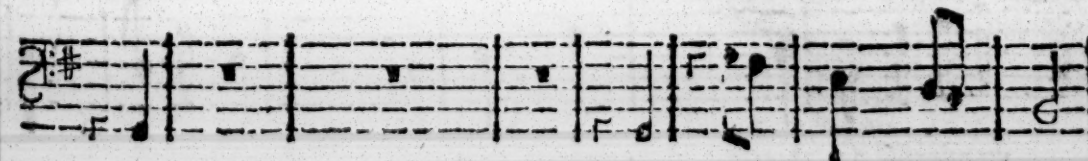


lo, he doth send out his voice, lo,



lo,

lo, he doth send out his voice,



O

Continued.

Continued.



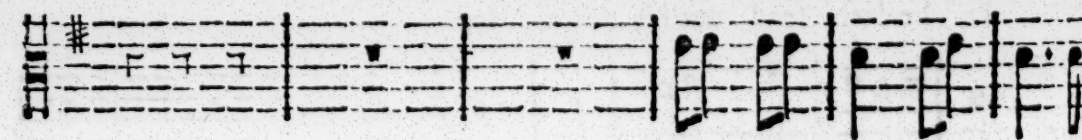
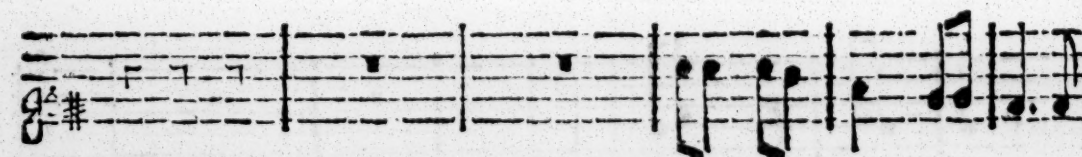
yea, and that a migh-ty voice : O God,



won-der-ful art



won-der-ful art thou



wonderful art thou in thy ho-ly



thou,

wonderful art thou,

wonderful art thou



wonderful art thou,

wonderful art thou,

thou

Continued.

Continued.

Adagio.

pla—ces ;

Ha—

Hallelujah, :||: :||: :||:

Ha—

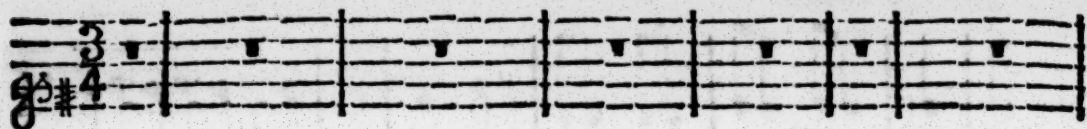
l—le—lu—jab.

:||: *Hal—le—lu—jab.*

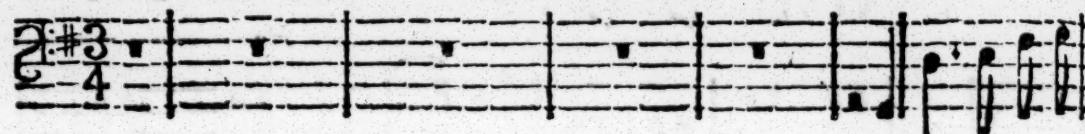
l—le—lu—jab.

Hal—le—lu—jab.

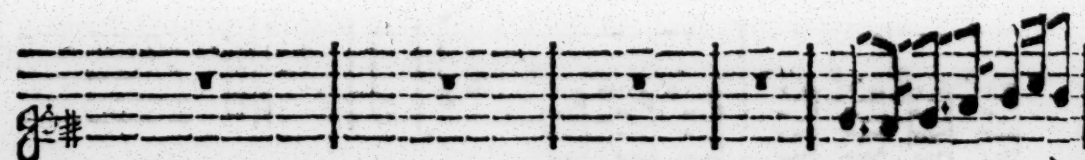
An ANTHEM, taken out of the 96th Psalm.



O sing unto the Lor—d, a new song,



O sing unto the



fin—



Lor—d, a new song ;

Continued.

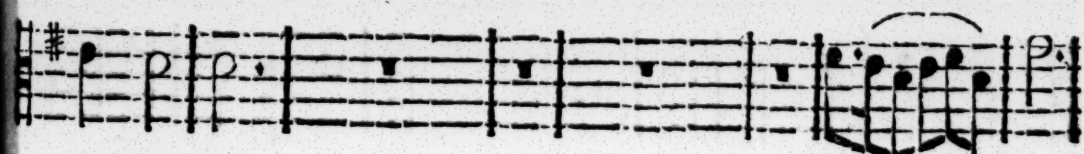
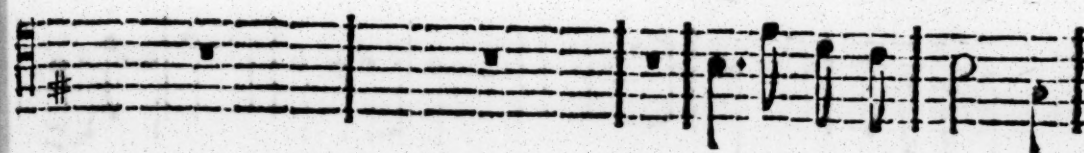
ANTHEMS.

[101]

Continued.



sing un-to the Lord, all

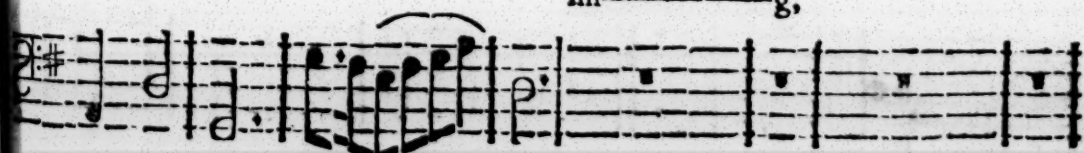


the whole earth :

fin ——— g.



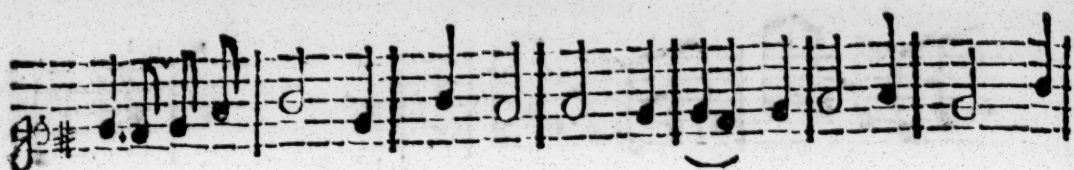
fin ——— g.



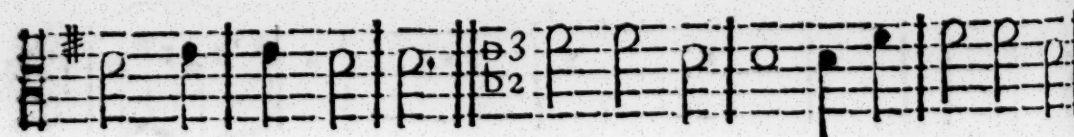
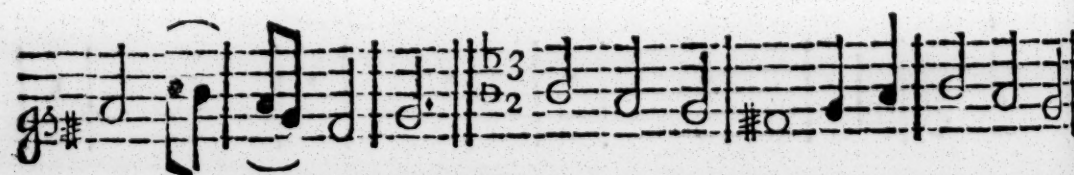
fin ——— g.

Continued.

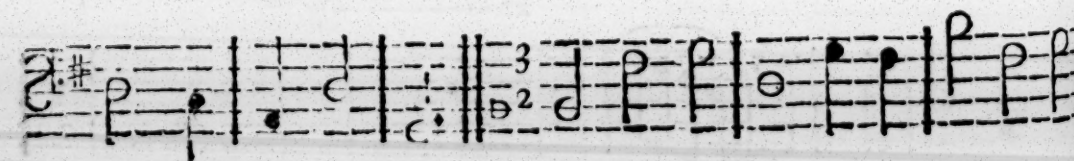
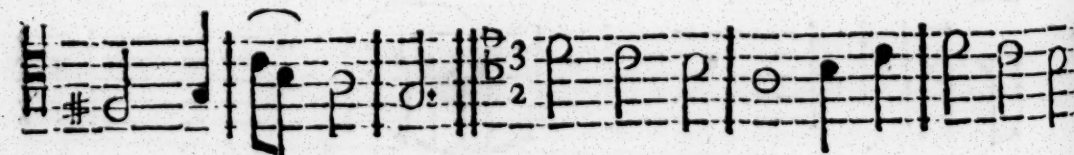
Continued.



sing unto the Lord, and praise his name; be tell--ing of his fal--va--

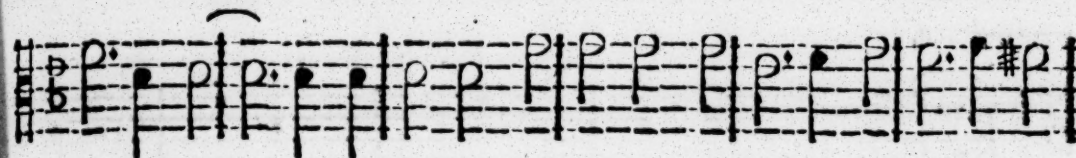


--tion from day to day. Wor-ship the Lord in the beau-ty of



Continued

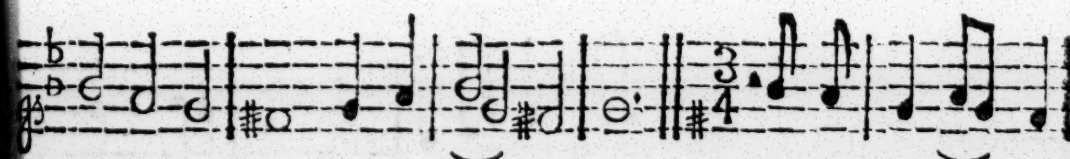
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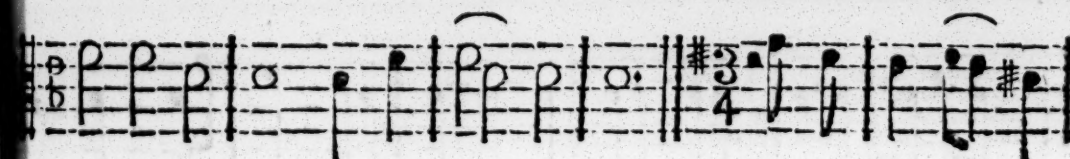
ho--li--ness, in the beauty, the beauty, the beauty of ho--li--ness;



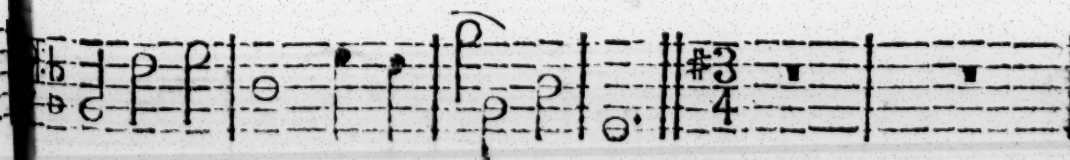
in the bea—u—ty of ho--li--ness;



Let the hea--vens re—



let all the earth stand in awe of him.



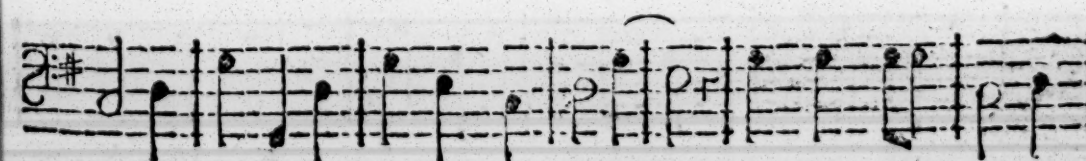
Continued.



glad ; let the sea make a noise, and all that there-in is, let the



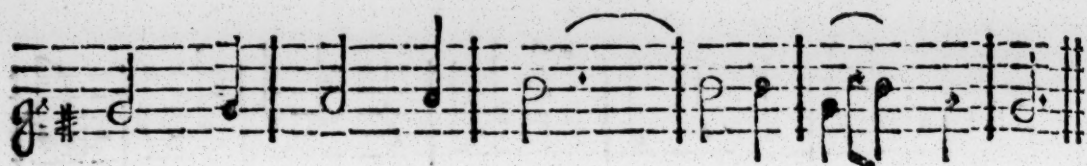
field be joyful, and all that is in it: Then shall all the trees re—



P

Continued.

Continued,



—joi—ce, re—joi—ce, re—joi—ce be—fore the Lord.



ce



—joi—ce, re—joi—ce, re—joi—ce



Hal—le—lu—jah,



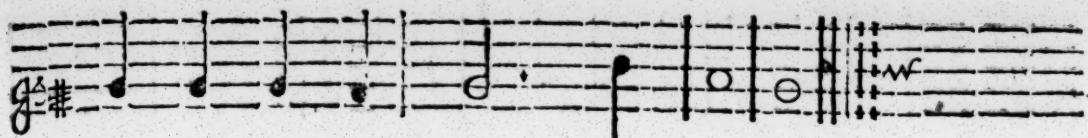
Halle lu jah, Hal—le—lu—jah, Hal—le—lu—jah,



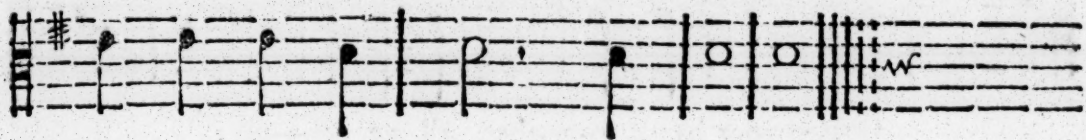
Ha—

Hal—le—lu—jah,
Continued.

Continued.



Hal—le—lu—jab, Hal—le—lu—jab.

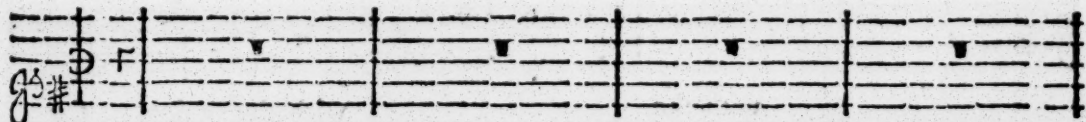


Hal—le—lu—jab.



Hal—le—lu—jab, Ha—l—le—lu—jab.

An ANTHEM, taken out of the 47th Psalm.



O cla—p your han—ds to—ge—ther, all ye



O cla—p your han—ds to—ge ther,

P 2

Continued.

Continued.



O clap your hands to-ge-ther, all ye peo—ple:



people :



O sing unto



with the

with the voice, the

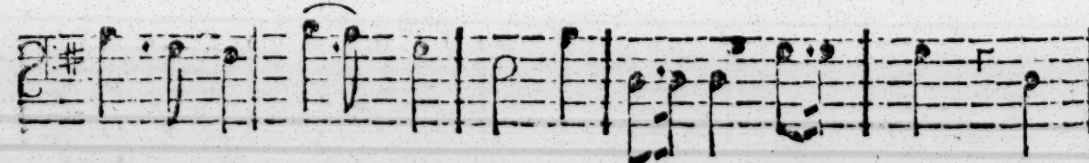


voice of melo-dy, with the voice, the



sing un-to God with the

with the voi



God with the voice, the

with the voice, the

Continued.

Continued.



voice, the voice, the voice, the



voice, the voice, the voice, the voice of me-lo-dy,



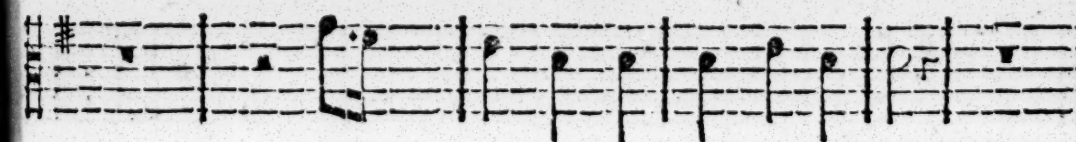
ce, the



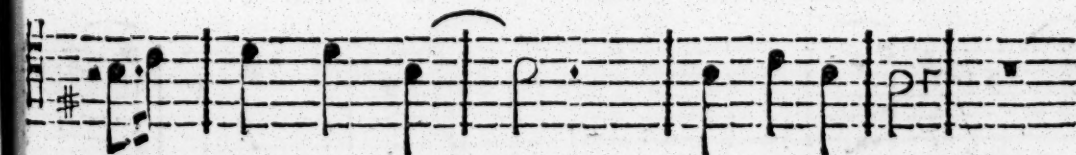
voice, the voi-ce, the



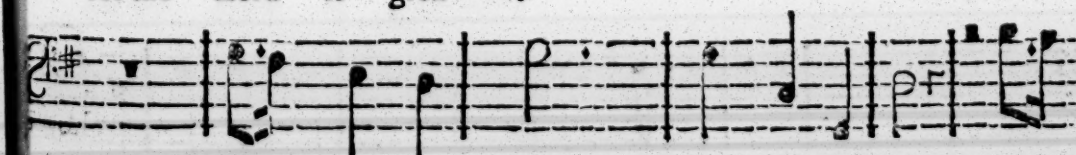
for the Lord is great



for the Lord is great, and to be fear'd,



for the Lord is great



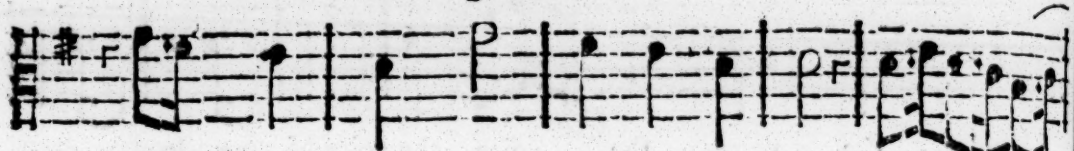
for the Lord is great

Continued.

Continued.



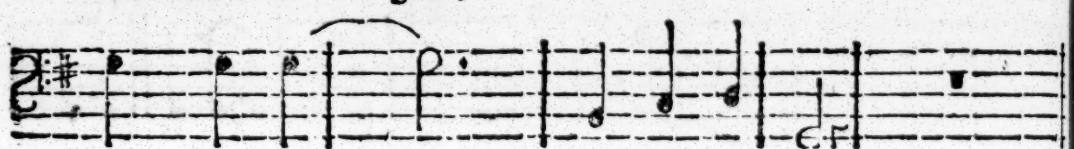
for the Lord is great, and



for the Lord is great, and to be fear'd, t



for the Lord is great,



he is the great kin—g

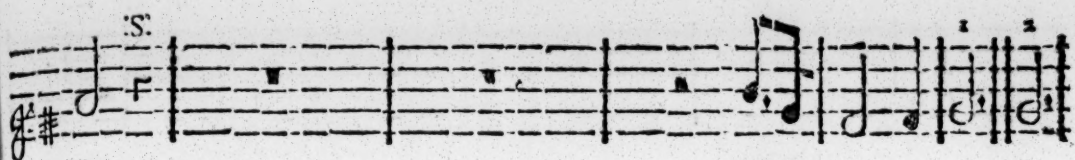


—o be fear'd; he is the great king up-on all the

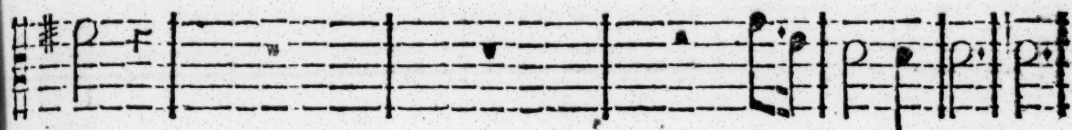


he is the great kin—g

Continued.



upon



earth,

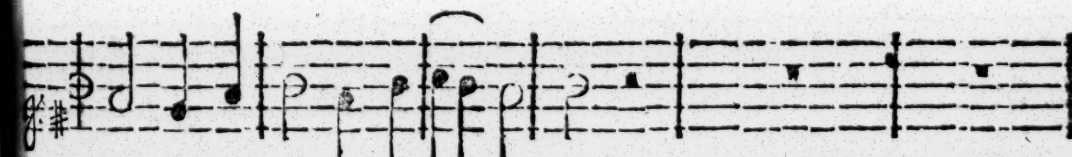
upon all the earth, earth.



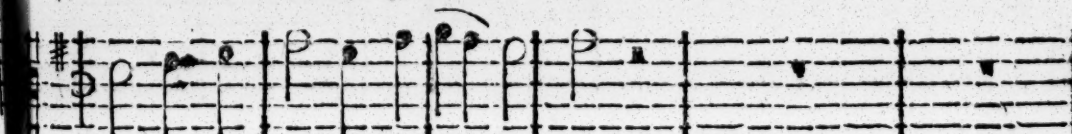
upon al ————— l



upon al ————— l, upon



God is gone up with a mer-ry noise,



and the Lord with the found of the



Continued.

Continued.



and the



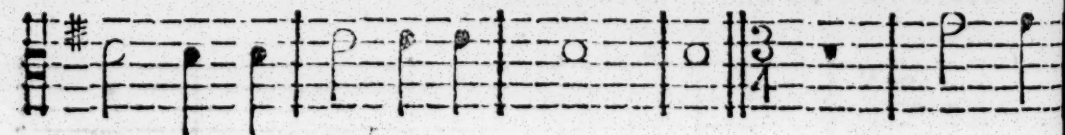
trum—pet, of the tru—m—pet,



of the tru—m—pet,



O sing prai—ses,



Lord with the sound of the trum—pet.

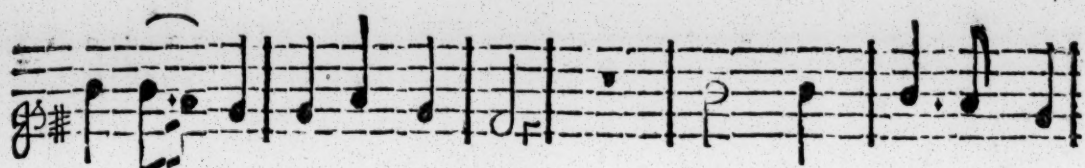
O sing



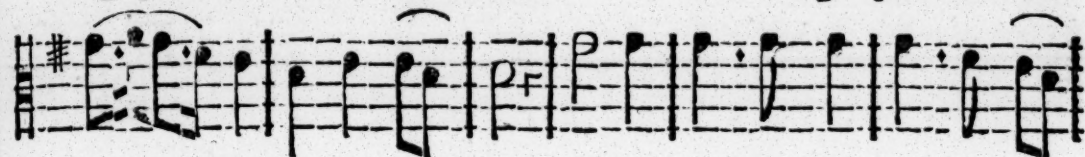
O sing prai—ses,

Continued

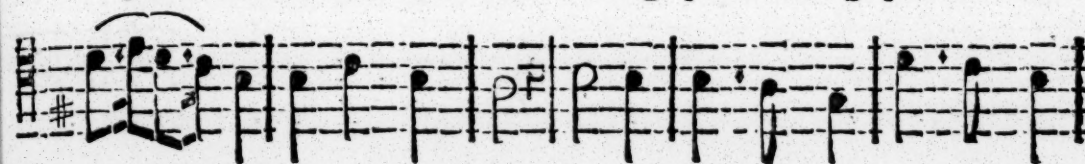
Continued.



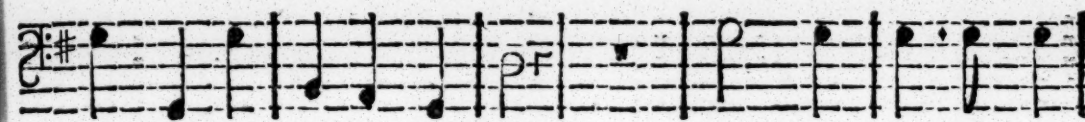
sing prai--ses un-to our God ; O sing prai-ses un--



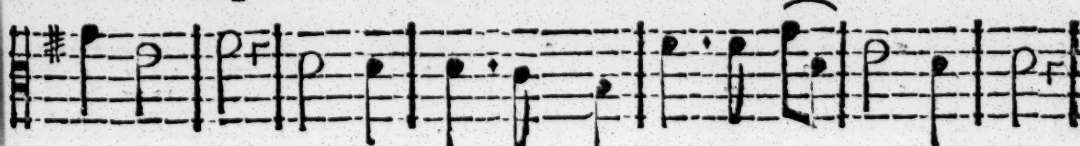
prai--ses un--to our God : O sing prai-ses, sing prai-ses un--



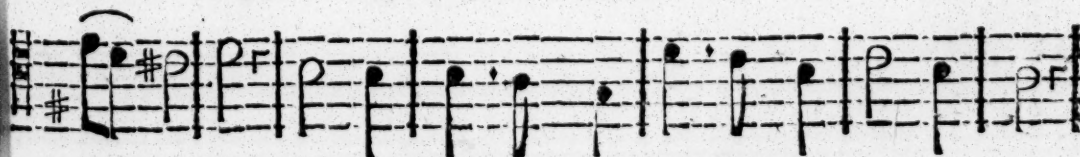
sing prai--ses un-to our God ; O sing prai--ses un--



—to our king ;



—to our king ; O sing prai-ses, sing prai-ses un—to our God ;



—to our king ;

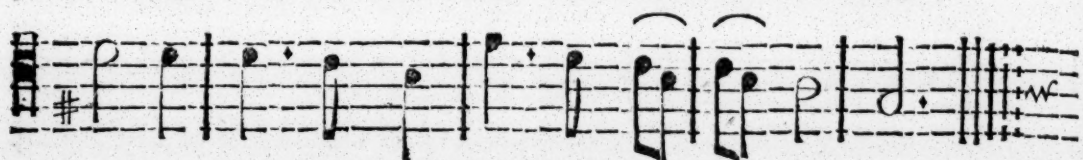
Q

Continued.

Continued.



O sing prai—ses, sing prai—ses un—to our king.

*An A N T H E M taken out of the 104th Psalm.*

Praise the Lor—d, O my Soul, praise the Lord

O Lord, my
Continued.

Continued.



O Lord, my God,



my God, thou art be-come ex-ceed-ing glorious



O Lord, my God, my God,



God, O Lord, my God,

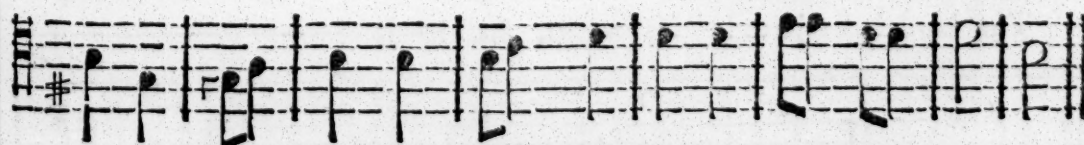


thou art cloath—ed

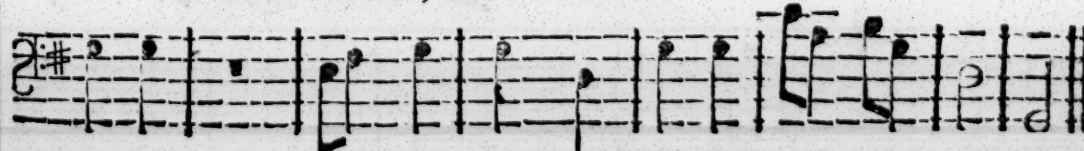


glorious ;

with majes-ty and hon-our.



thou art clothed, thou art clothed

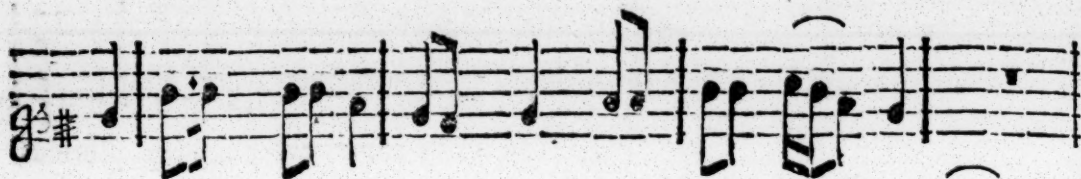
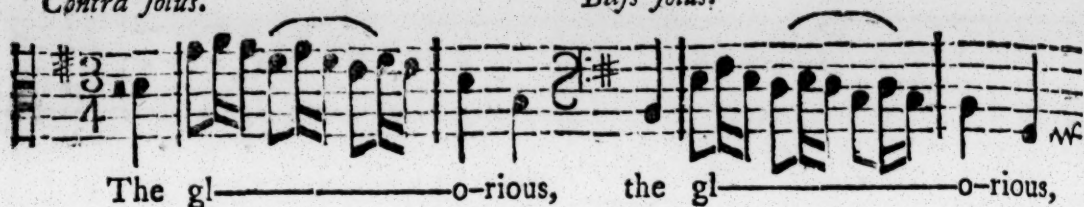


thou art clothed, cloth-ed

Q 2

Continued.

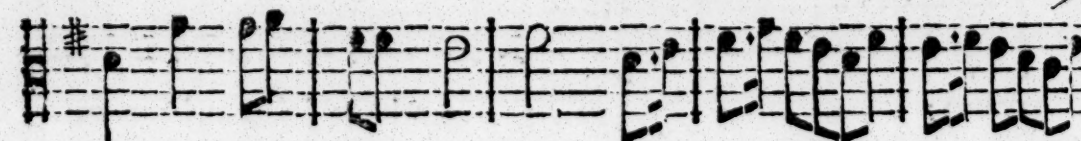
Continued.

*Contra solus.**Bass solus.*

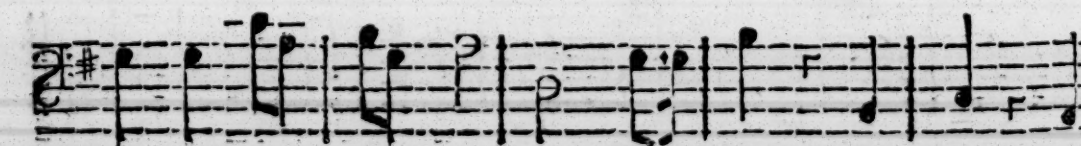
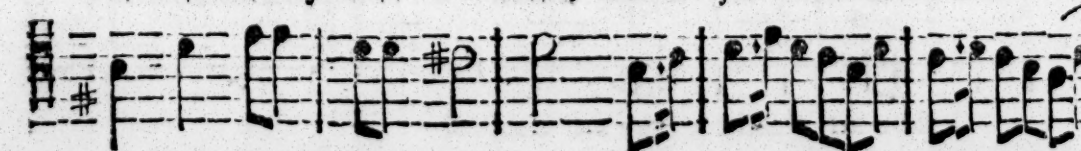
the glorious majes-ty of the Lord shall en-dure for e-ver, for e-ver.



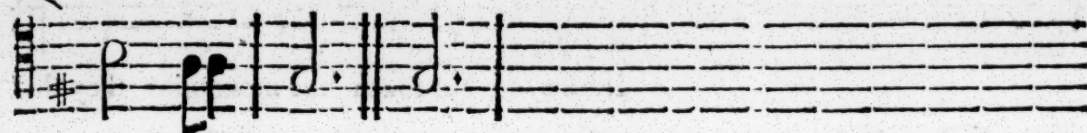
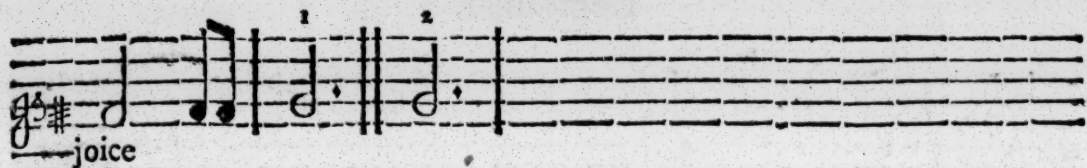
shall re-joyce, re-joyce, re-



The Lord shall rejoice in his works, shall re-joy-

all re-joyce, re-joyce, re-
Continued.

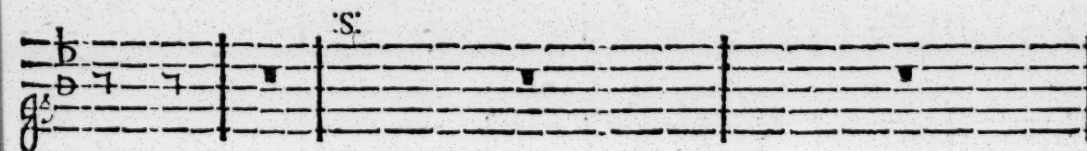
Continued,



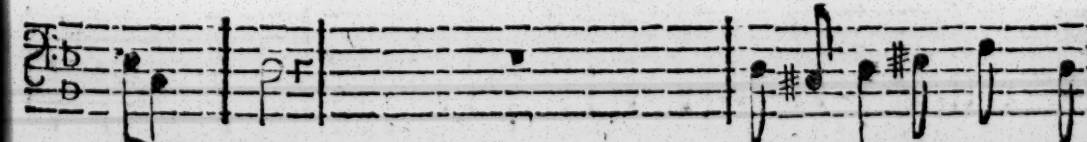
Treble solus.



The earth shall tre—m—ble,
Contra solus. *Bass solus.*



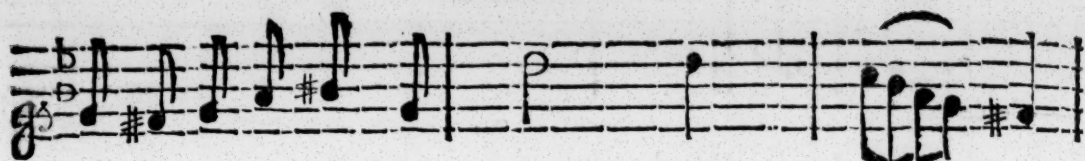
If he do but touch the moun—tains



look of him;

If he do but touch the
Continued.

Continued.



If he do but touch the moun—tains they



If he do but touch the mountains they shall



they shall fmo—ke, they



moun—tains they shall fmo—ke



fmo—ke. I will sing un-to the Lord as long as I live, as long as I

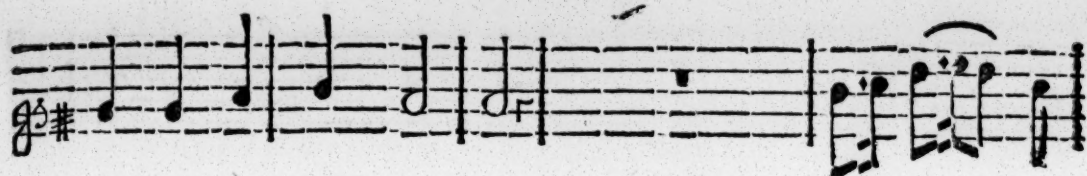


Continued.

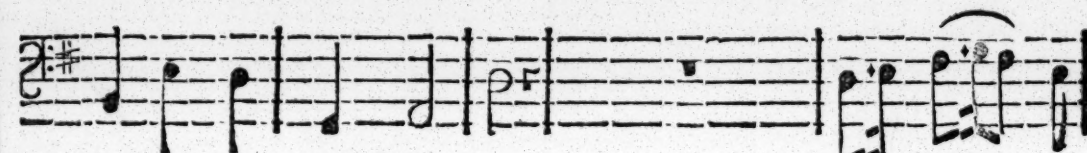
ANTHEMS.

[119]

Continued.



live: I will praise my God, I will praise my God,

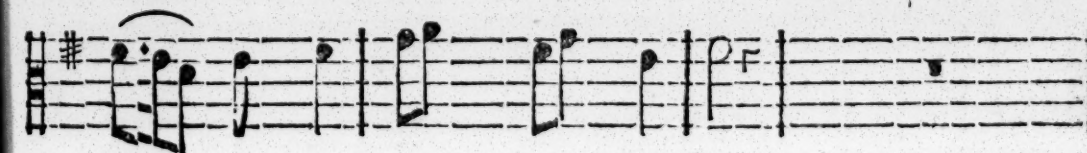


I will praise my

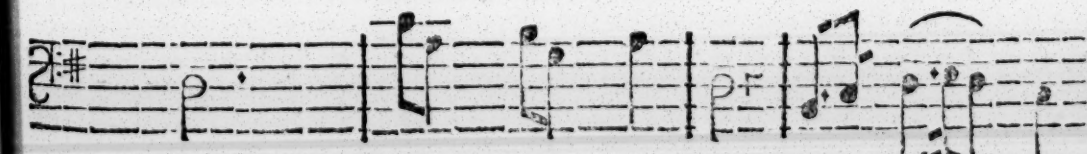
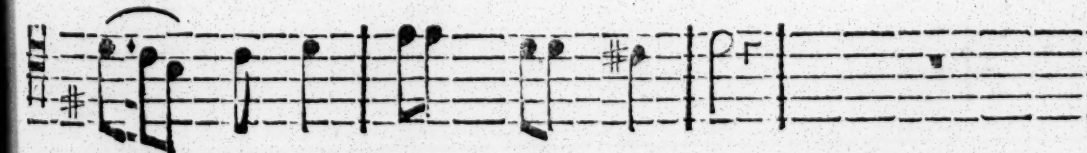


God,

I will praise my



praise my God while I have my being.



God,

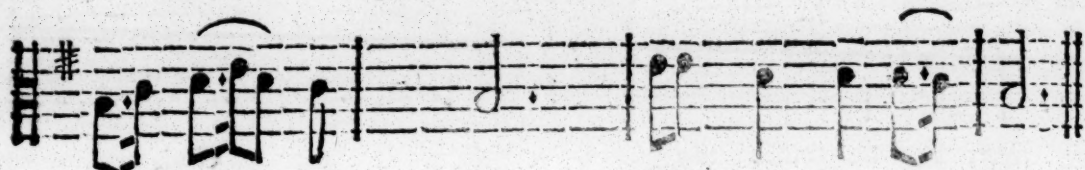
I will praise my

Continued.

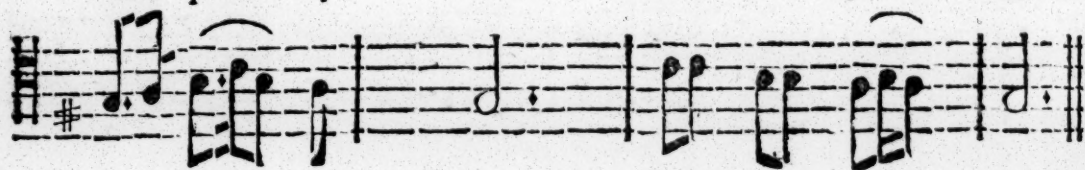
Continued.



God, praise my God,



I will praise my God while I have my be—ing.



God, praise my God,



and so shall my words please him :

my



and so shall my words please him : my



my

Continued.

Continued.



jo—y,

my joy, my



my joy shall be in the Lord, my jo—

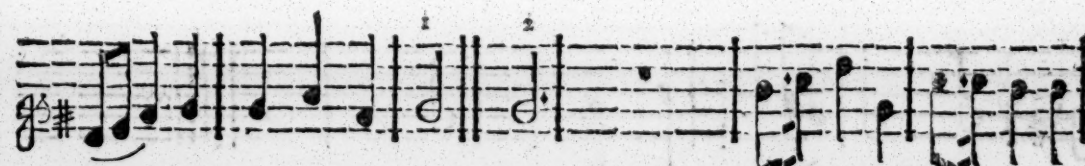


jo—y,



joy, my joy,

my joy, my



joy shall

Halle-lu-jah,



—y shall be in the Lord, Lord. *Halle-lu-jah,*

Halle-lu-jah,



joy shall

Halle-lu-jah,

R

Continued.

Continued:



Continued.



fin—g, fing

A—wake, a—wake,



—g and give praise, praise.

a—wake, a—



—g

a—

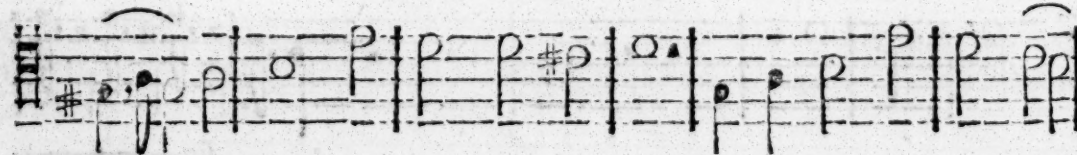


fin—g, fing

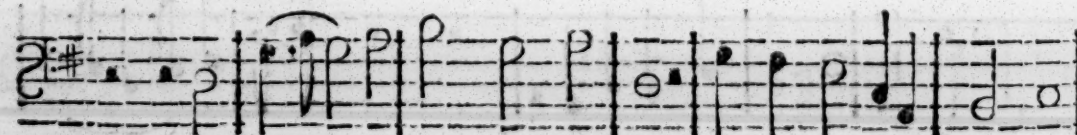


—wake,

a--wake, lute and harp; I my-felf will a--wake



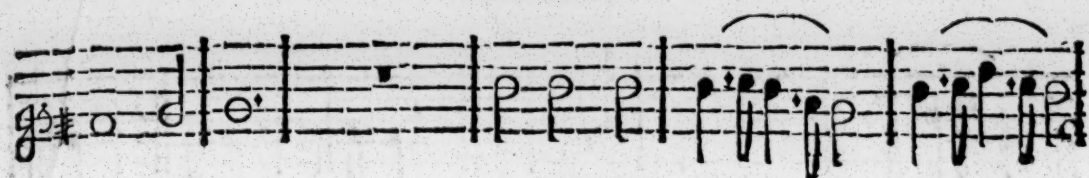
—wake, a-wake,



a—wake,

Continued.

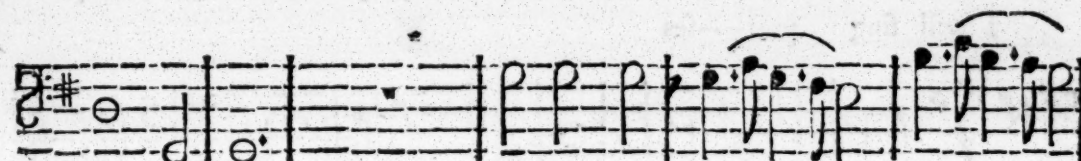
Continued.



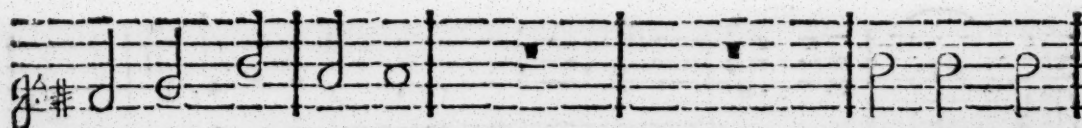
I will give than—ks, than—ks,



right ear—ly. I will give than—ks, than—ks



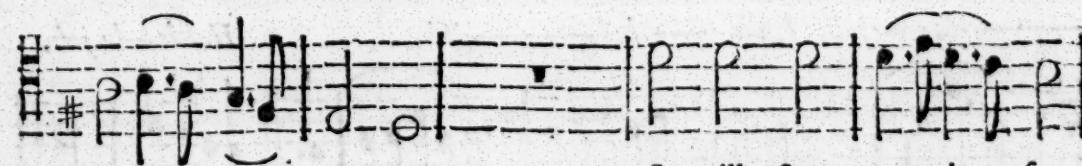
I will give than—ks, than—ks,



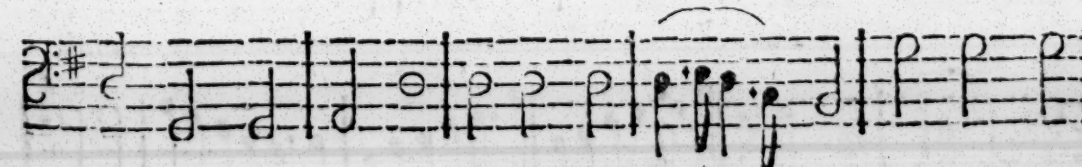
I will sing



un—to thee, O Lord:

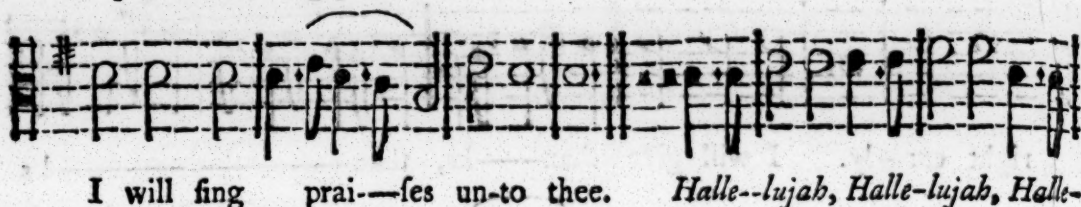


I will sing prai—ses,



I will sing prai—ses, I will sing
Continued.

Continued.



Continued.

Hal-le-lu-jah, jah.

This block contains four staves of musical notation. The first staff is in G major (one sharp) and 2/4 time, featuring a treble clef and a key signature of one sharp. The second staff is in G major and 2/4 time, featuring a bass clef and a key signature of one sharp. The third staff is in G major and 2/4 time, featuring a treble clef and a key signature of one sharp. The fourth staff is in G major and 2/4 time, featuring a bass clef and a key signature of one sharp. The lyrics 'Hal-le-lu-jah, jah.' are written below the second staff.

An ANTHEM, taken out of the 84th Psalm.

how a-mi-able,

O how a-mi-able are thy dwellings, thou Lord of Hosts,

how a-mi able,

This block contains four staves of musical notation. The first staff is in G major (one sharp) and 3/4 time, featuring a treble clef and a key signature of one sharp. The second staff is in G major and 3/4 time, featuring a bass clef and a key signature of one sharp. The third staff is in G major and 3/4 time, featuring a treble clef and a key signature of one sharp. The fourth staff is in G major and 3/4 time, featuring a bass clef and a key signature of one sharp. The lyrics 'how a-mi-able,' are written below the first staff, 'O how a-mi-able are thy dwellings, thou Lord of Hosts,' are written below the second staff, and 'how a-mi able,' are written below the fourth staff.

Continued.

Continued.



how a-mi-able, how a-mi-able are thy dwellings, thou Lord of Hosts.



My soul hath a de--fire and long-ing to en-ter in--to the courts of the



Continued.

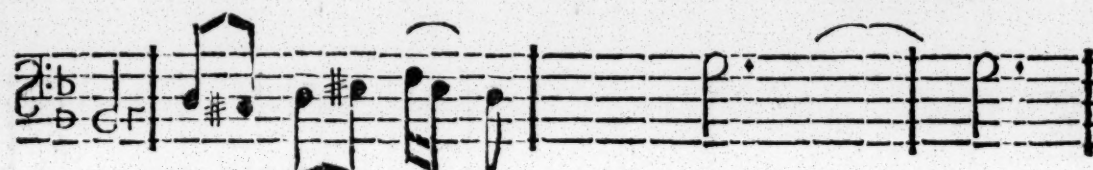
Continued.



My heart and my flesh re—joi—ce,



Lord: my heart and my flesh re—joi—ce,



My heart and my flesh re—joi—ce,



my heart and my flesh re—joi—ce



my heart and my flesh re—joi—ce in the liv—ing God.

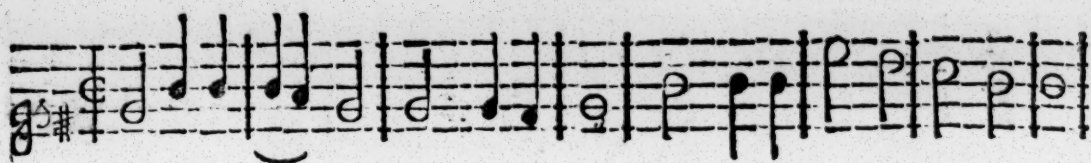


my heart and my flesh re—joi—ce

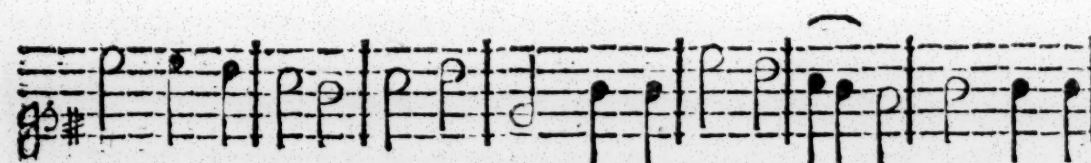
S

Continued.

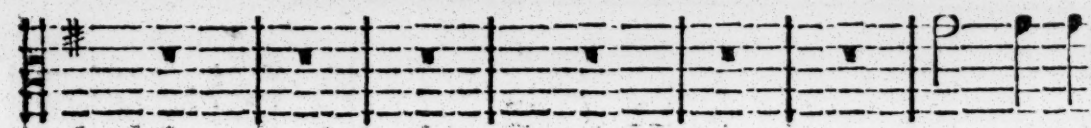
Continued.



Blessed are they that dwell in thy house, they will be always praising thee,



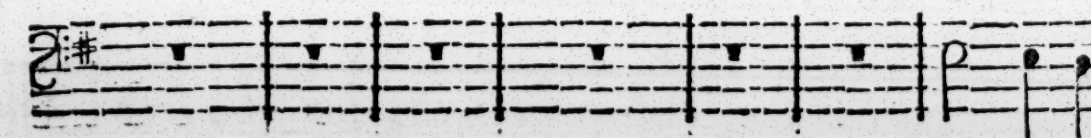
they will be always praising thee, will be always praising, they will be



they will be



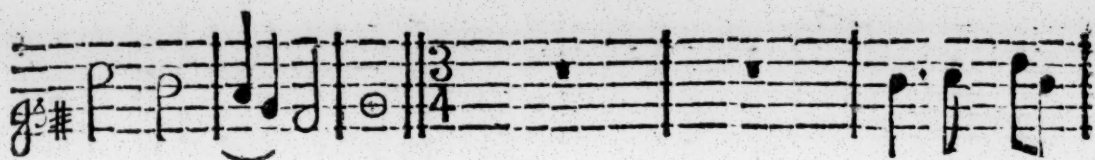
they will be always praising thee, will be



they will be

Continued.

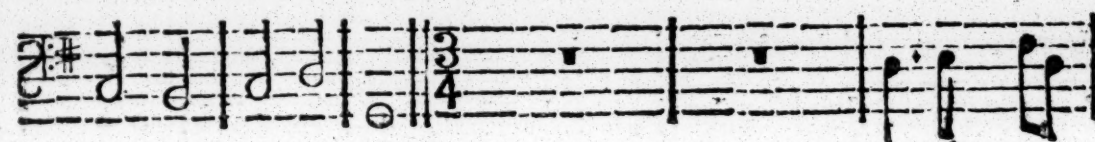
Continued.



I had rather



al--ways praising thee. I had rather be a door--keeper, rather



than to dwell



be a door-keeper in the house of my God, than to dwell in the



than to dwell



than to dwell

Continued.



for the Lord God is a light and de-



tents of un--god--li--ness.



--fence :

and no good thing

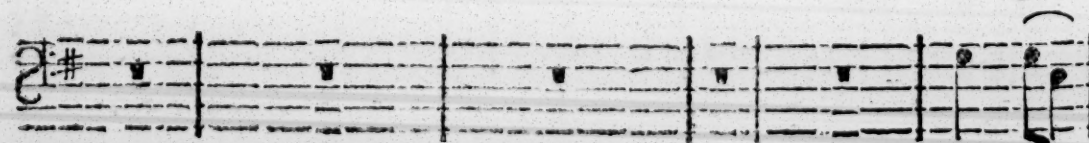


the Lord will give grace and wor--ship;

and



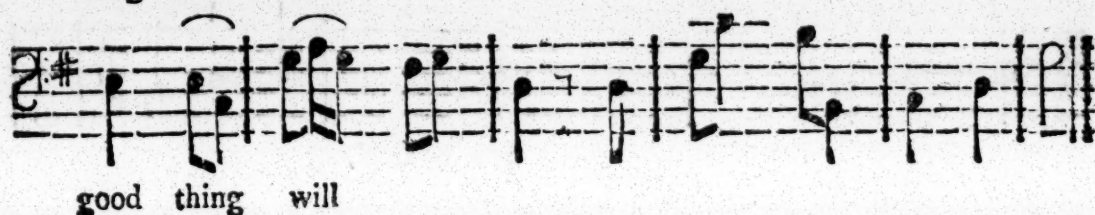
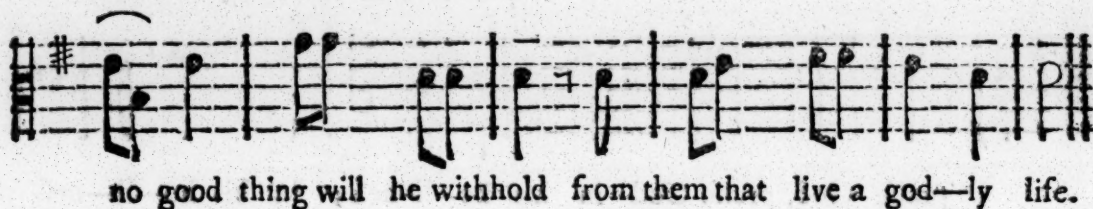
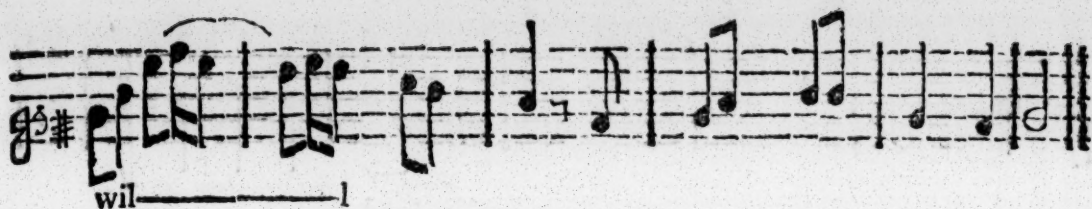
and no good



and no

Continued.

Continued.



O Lord God of Hosts, blef-fed is the man that putteth his trust in thee.



An

An ANTHEM, taken out of the 150th Psalm.



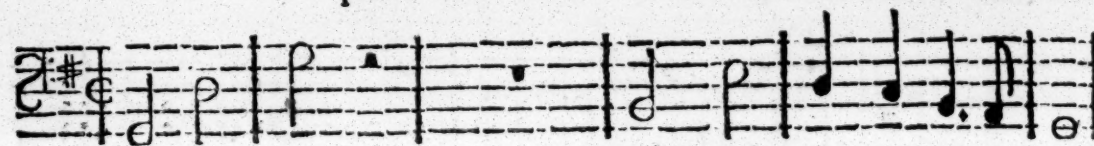
praise God



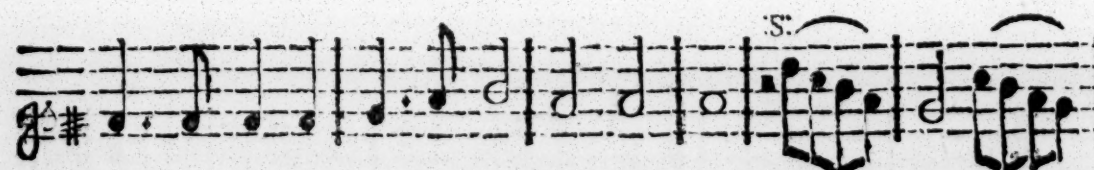
O praise God, praise God in his ho--li--ness; in his ho--li--ness:



praise God in his ho--li--ness, in his ho--li--ness,



praise God,



praise him, praise

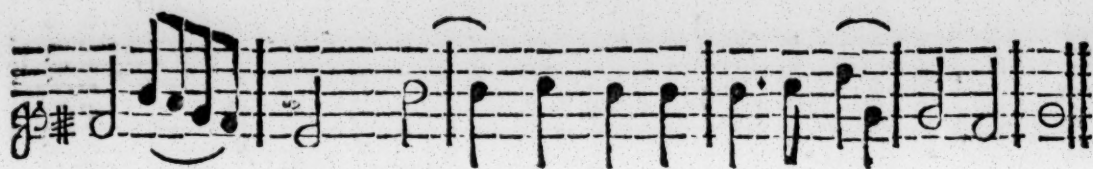


praise him in the fir-ma-ment of his pow'r, praise him



praise him, praise
Continued

Continued.



him, praise him, praise



praise him, praise him, praise him in the fir-ma-ment of his pow'r,



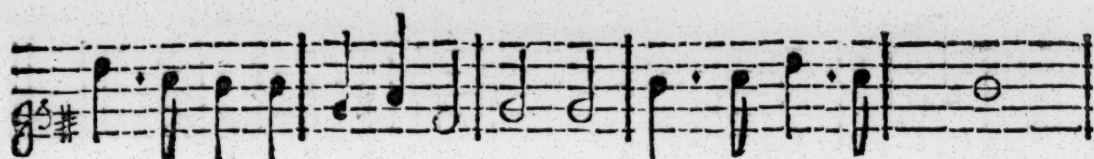
him, praise him, prai—se



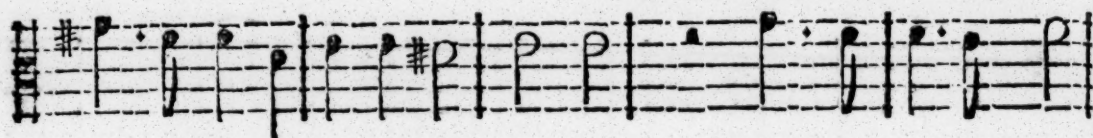
praise him in his no-ble acts, praise him in his no-ble acts: praise him ac—



Continued:

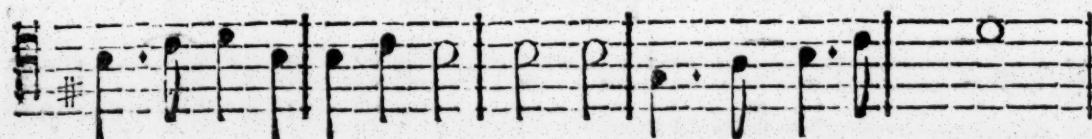


praise him in the found

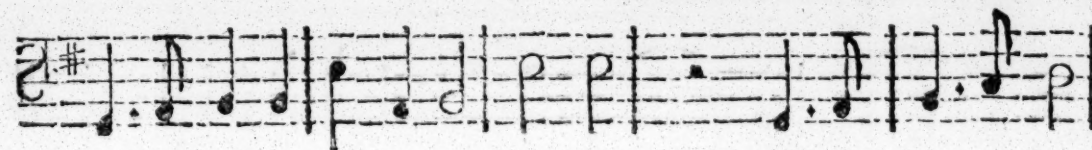


—cord-ing to his ex-cel-lent great-ness.

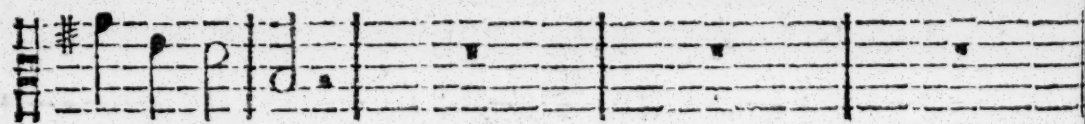
Praise him in the found



praise him in the found



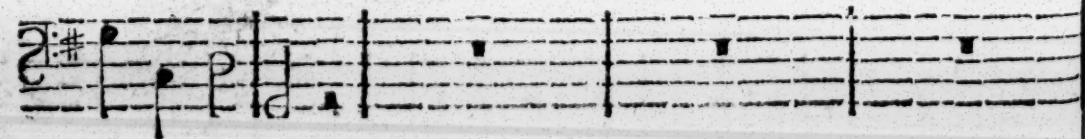
praise him in the found



of the trumpet,

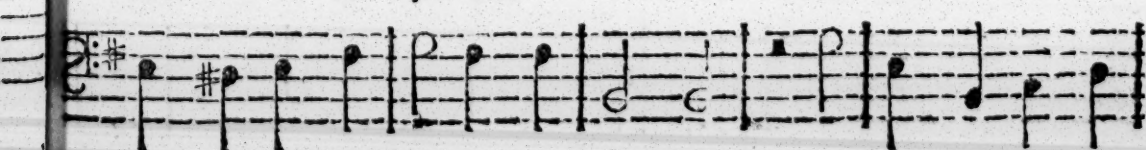
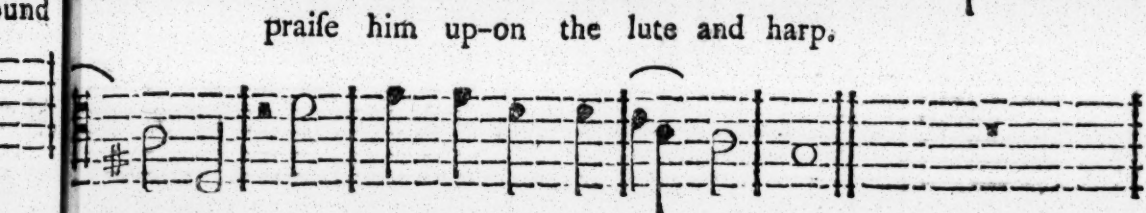


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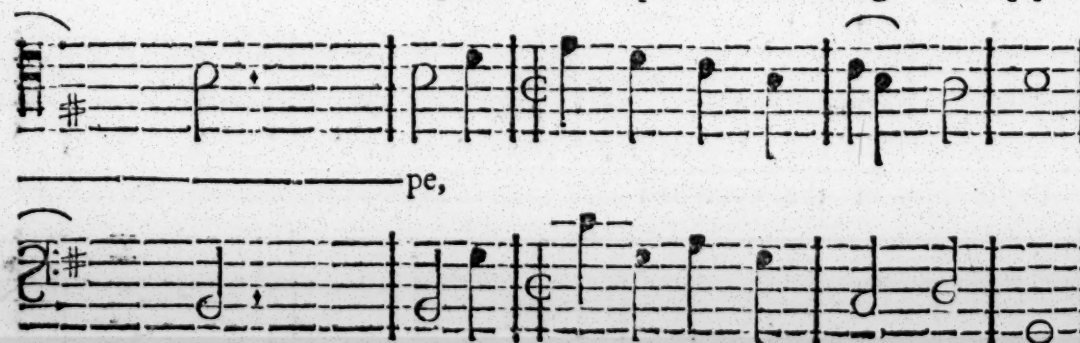
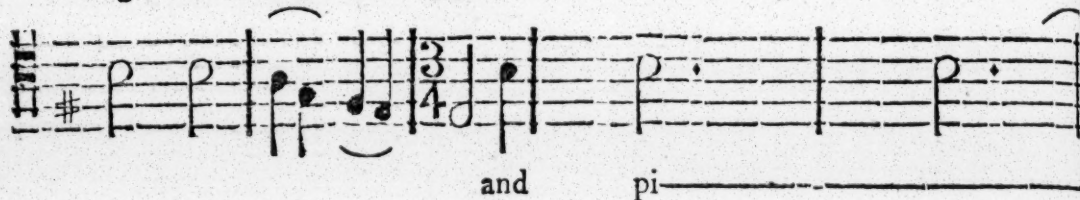
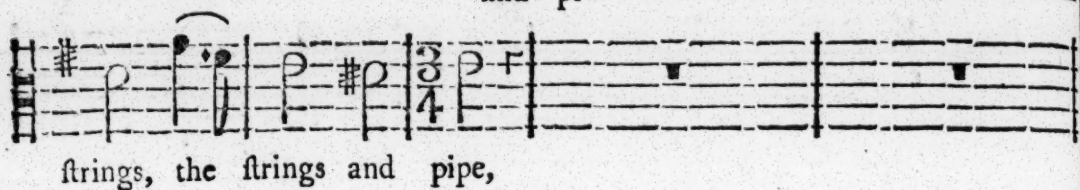
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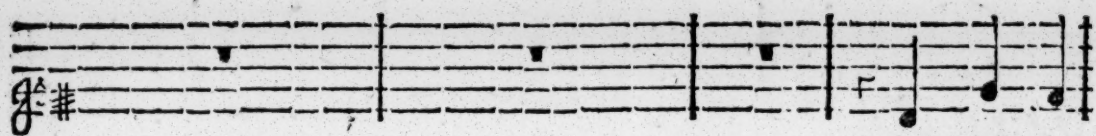
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praise him up—



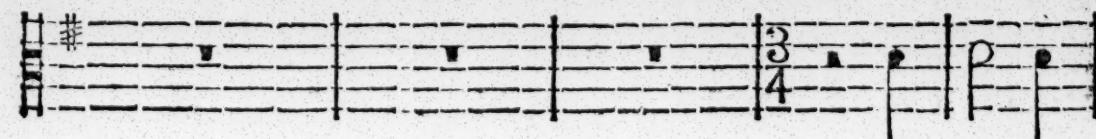
prai—se him,



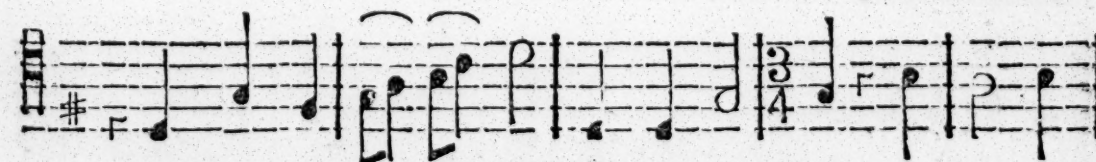
prai—se



on the well--tun--ed, well--tun--ed cym--bals,



praise him up—



praise him up--on the well--tun--ed cym--bals,



T 2

Continued.

Continued.



—on the loud cymbals. Let every thing that hath breath praise the



Hal——-le——lu-jah,



Lord.

Hal—le——lu-jah, Hal——le——lu-jah,



Hal.—le—lu..jab



Hal - le - lu - jah,

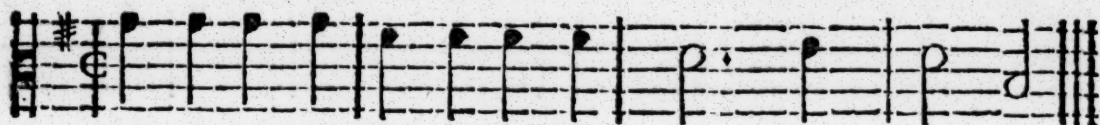
Hal—le—lu—jah

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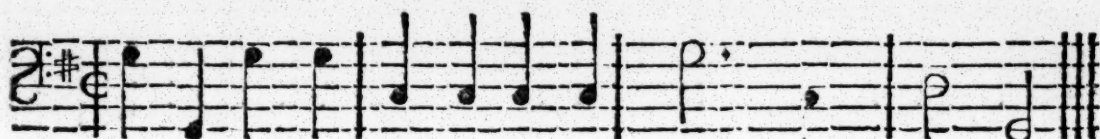
Ha—l—le—lu—jab.



Hal—le—lu—jab, Hal—le—lu—jab, Hal—le—lu—jab.



Ha—l—le—lu—jab.



Hal—le—lu—jab, Hal—le—lu—jab, Hal—le—lu—jab.

An HYMN for Christmas-Day.



A—rise and hail the sacred day ; cast all low cares of life a—



Continued.

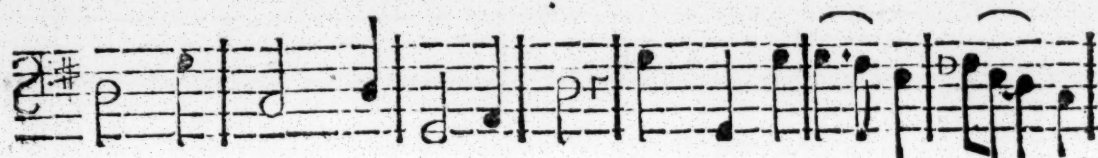
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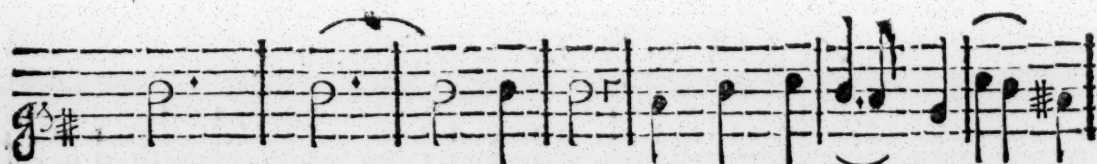
This day, to cure our dead--ly



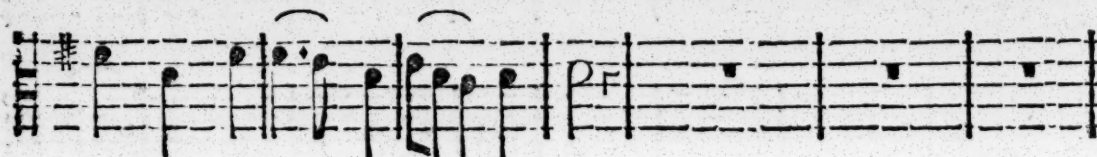
--way, and thoughts of meaner things:



This day, to cure our dead--ly



wo—es, the Son of right-teouf-nefs a--



this day, to cure our dead--ly woes,



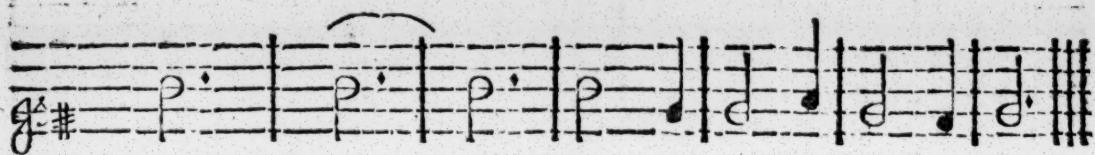
this day, to cure our dead--ly woes, the Son of right-teouf-nefs a--



wo—es,

Continued.

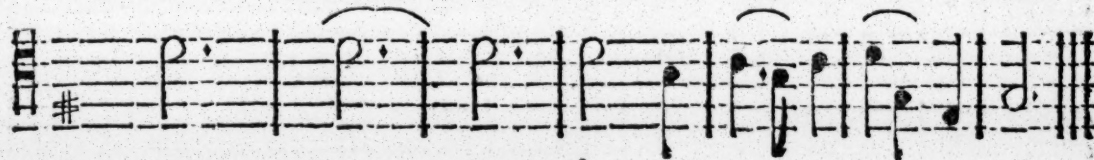
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—ro ————— se,



the Son of righ-teous-ness a—rose, with heal-ing in his wings.



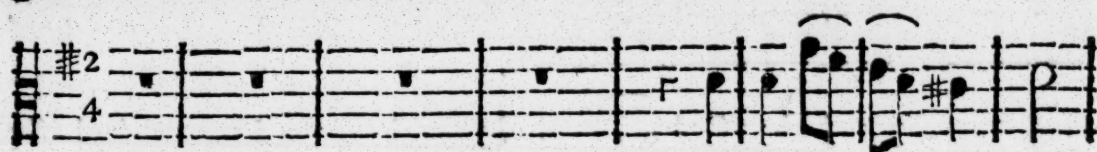
—ro ————— se,



the Son of righ-teous-ness a—rose,

- 2 If angels, on that happy morn, the Saviour of the world was born,
 Pour'd forth seraphic songs :
 Much more should we of human race, adore the wonders of his grace,
 To whom the grace belongs.
- 3 How wonderful, how vast his love, who left the shining realms above,
 Those happy seats of rest !
 How much for lost mankind he bore, their peace and pardon to restore,
 Can never be express'd.
- 4 Whilst we adore his boundless grace, and pious mirth and joy takes place
 Of sorrow, grief, and pain :
 Give glory to our God on high, and not amongst the gen'ral joy,
 Forget good-will to men.
- 5 O! then let heav'n and earth rejoice, creation's whole united voice,
 And hymn that happy day :
 When sin and Satan vanquish'd fell, and all the pow'rs of death and hell,
 Before his sov'reign sway.

Another

Another HYMN for Christmas-Day.

Whilst shepherds watch their flocks by night, all seat-ed on the ground :



The an-gel of the Lord appear'd, and glo-ry shone a-round.



- 2 Fear not, said he, for mighty dread had seiz'd their troubled mind :
Glad tidings of great joy I bring to you and all mankind :
- 3 To you, in David's town, this day, is born, of David's line,
The Saviour, who is Christ the Lord, and this shall be the sign.
- 4 The heav'nly babe you there shall find, to human view display'd ;
All meanly wrapt in swathing bands, and in a manger laid.
- 5 Thus spake the seraph, and forthwith appear'd a shining throng
Of angels, praising God, and thus address'd their joyful song.
- 6 All glory be to God on high, and to the earth be peace :
Good will henceforth, from heav'n to men, begin and never cease.

An HYMN for Good-Friday.



An HYMN for Easter-Day.



If an-gels sing a Sa-viour's birth, on this au-spi-cious morn :



We well may i-mi-tate their mirth, now he a-gain is born.



- 2 Christ being rais'd by pow'r divine, and rescu'd from the grave :
Shall die no more, death shall on him no more dominion have.
- 3 For that he dy'd, 'twas for our sins, he once vouchsaf'd to die :
But that he lives, he lives to God, for all eternity.
- 4 So count yourselves as dead to sin, but graciously restor'd :
And made henceforth alive to God, through Jesus Christ our Lord.
To Father, &c.

An HYMN for Whit-Sunday.

He's come, let ev'—ry knee be bent, all hearts new joys re--



Let na--tions sing with one con-sent, the com-fort--er is come,



—sume :



Let na-tions sing with one con-sent, the com-fort--er is come,!

Continued.



Let nations sing with one con-sent, the com-fort—er is come.

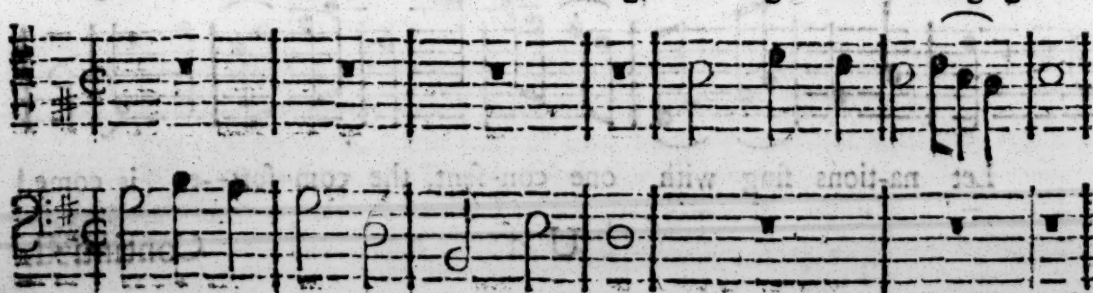


- 2 What greater gift, what greater love, can God on man bestow ?
'Tis half the angels heav'n above, and all our heav'n below.
- 3 Hail blessed spir't, not a soul but doth thy influence feel :
Thou dost our darling sins controul, and fix our wav'ring zeal.
- 4 Thou to the conscience dost convey, the checks that all must know :
Thy motions first do paint the way, then giv'st us strength to go.
- 5 As pilots by their compass steer, till they their harbour find ;
So do thy sacred breathing (here) guide ev'ry wand'ring mind.
- 6 But thou, O Lord, our sins impeach, the worlds rough billows roar :
But following thee, we're sure to reach the safe eternal shore.

An Evening H Y M N.



Glo-ry to thee our God and King, this night be blef-sings giv'n :

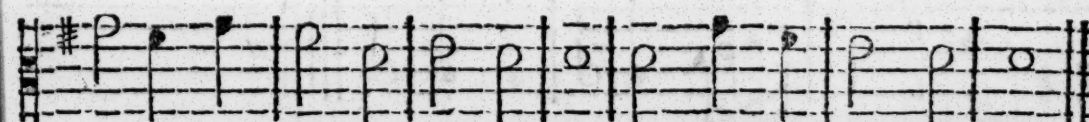
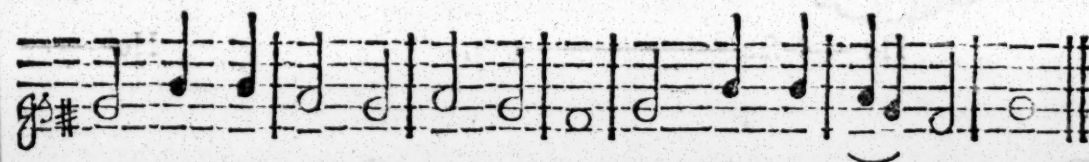


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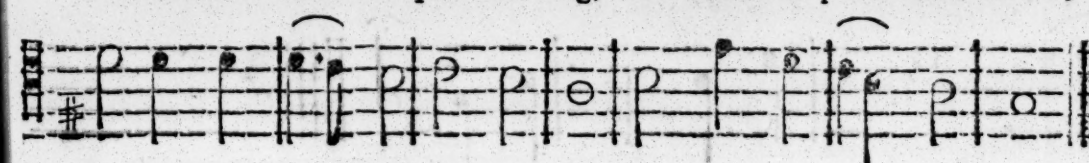
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Let the whole earth his prai-ses sing, who made our peace with heav'n,



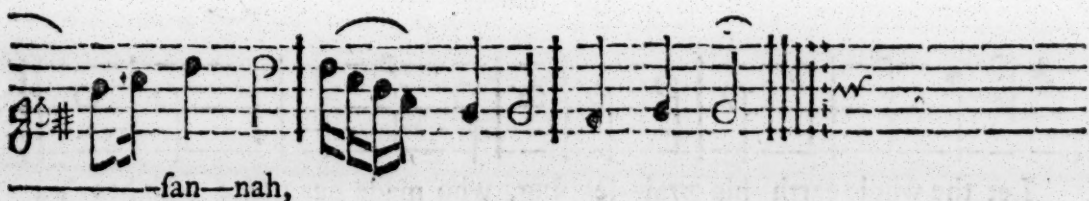
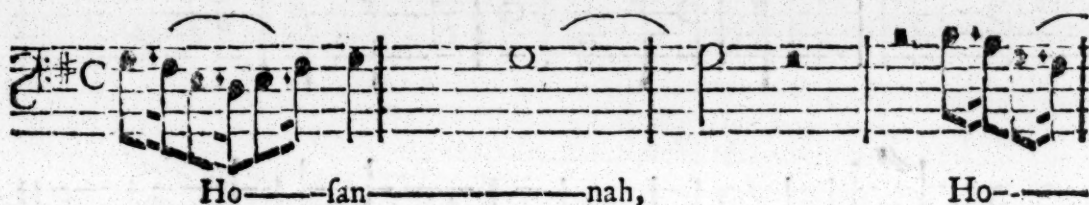
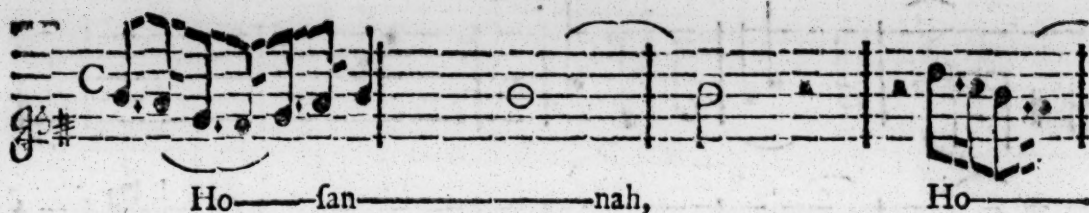
Let the whole earth his prai-ses sing, who made our peace with heav'n;



- 2 Let universal nature raise, to him a chearful voice:
Let saints with angels join in praise, and heav'n and earth rejoice.
- 3 Let sweet Hofannah's be our songs, and blefs his holy name:
Let us him honour with our tongues, by sounding of his fame.
- 4 Hofannah to th' eternal word, who from the father came:
Ascribe salvation to the Lord, with blessings on his name.
- 5 Hofannah to the prince of grace, Sion behold thy King:
Proclaim the son of David's race, aloud Hofannah's sing.

Continued.

Continued.



G L O R I A P A T R I's.

TO Father, Son, and Holy Ghost, all glory be therefore :
As in beginning was, is now, and shall be evermore.

Another.

To Father, Son, and Holy Ghost, the God whom we adore :
Be glory, as it was, is now, and shall be evermore.

To a double Tune, as Psalm the 33d.

All glory to the Trinity, that is of mighties most :
To God the living Father, and the Son, and Holy Ghost.
As it hath been in all the time, that hath been heretofore :
As it is now, and so shall be, henceforth for evermore.

As Psalm the 25th.

Unto the Trinity, all glory be therefore :
As in beginning was, is now, and shall be evermore.

As Psalm 100.

To Father, Son, and Holy Ghost, all praise and glory be therefore :
As in beginning was, is now, and so shall be for evermore.

As Psalm the 50th.

To Father, Son, and Spirit ever blest,
Immortal praise and glory be addrest :
As it has been in ages long ago,
So it is now, and ever shall be so :
To the last bounds of date and time extended,
And shall be so when time its course has ended.

As Psalm the 125th.

To Father, Son and Holy Ghost,
The blest eternal Three in One,
Be honour, praise, and worship done :
Rejoice in God ye sacred Host,
For it begun the same,
And ever shall remain.

As Psalm 136th, or 148th.

Unto the Three in One, that bear record above,
The Father and the Son, and Holy Spirit of love.
Be glory high as first begun, so shall be done eternally.

*A TABLE shewing where to find any Psalm-Tune
that is in this Book.*

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